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DOCTOR WHO

THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION

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THE POWER OF THE DALEKS

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Panini Magazines

ISSUE 505
December 2016

EXCLUSIVE INTERVIEW!

BACK TO LIFE!

JOHN BARROWMAN reveals his secret plans to resurrect Captain Jack once again as **TORCHWOOD** hits its 10th anniversary!

PLUS STEVEN MOFFAT ■ DIRECTING DOCTOR WHO ■ THE SAVAGES

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BBC DOCTOR WHO MAGAZINE

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BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Thanks to: Guy Adams, Chris Allen, Ian Atkins, Alan Barnes, Dave Barnsby, John Barrowman, Ed Bazalgette, Ken Bentley, Richard Bignell, Lisa Bowerman, Nicholas Briggs, Kate Bush, Peter Capaldi, Chris Chapman, Emma Cooney, Michael Cregan, Albert DePetrillo, John Dorney, James Dudley, Matt Evenden, Michelle Fairlamb, India Fisher, Matt Fitton, Peri Godbold, James Goss, Scott Gray, Toby Hadoke, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Marcus Hearn, Tess Henderson, Will Howells, Nic Hubbard, Chris Johnson, Robert Khan, Joseph Lidster, David Llewellyn, Matt Lucas, Pearl Mackie, Douglas Mackinnon, Christine McLean-Thorne, Ceri Mears, Brian Minchin, Steven Moffat, Kirsty Mullen, Daniel Nettheim, Daniel O'Hara, Ingrid Oliver, Kay Patrick, Nicholas Pegg, Andrew Pixley, Simon Power, Emma Price, Jason Quinn, Miranda Raison, Emma Reeves, Justin Richards, David Richardson, Derek Ritchie, Steve Roberts, Edward Russell, Tom Salinsky, Michael Stevens, Tim Treloar, Mike Tucker, Daure Wallace, Mark Wright, BBC Wales, BBC Worldwide and bbc.co.uk

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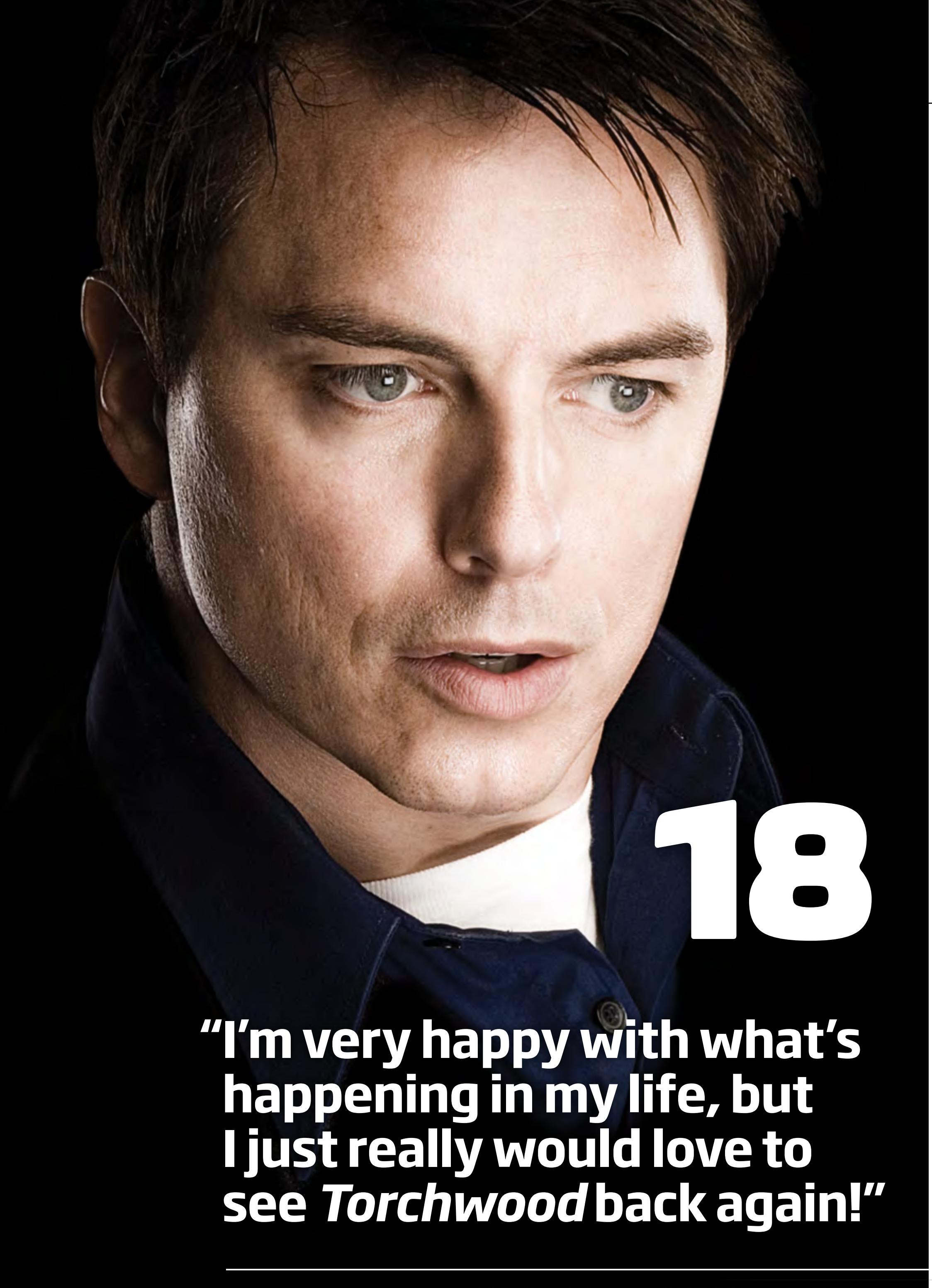

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> "I'm very happy with what's happening in my life, but I just really would love to see *Torchwood* back again!"

Letter from the Editor

Did you know, this is the first time that we've ever given a 'solo' cover to John Barrowman as Captain Jack? Granted, he did feature on the cover of **DWM** 386, alongside the Tenth Doctor and Martha, and also on one of the multiple covers for **DWM** 398, which depicted most of the cast from *The Stolen Earth/Journey's End*. But despite those two occasions, John has never been our main cover star, and neither have we ever devoted a cover to *Doctor Who*'s first ongoing spin-off series, *Torchwood*.

Well, as *Torchwood* celebrates its 10th anniversary this month, we've rectified that at long last. John is interviewed at length on pages 18 to 26, and it's clear to see just what an important part Captain Jack has played in John's life. What's more, John is clearly keen to resurrect Jack once more for television – and given the number of times he's come back to life already, would you bet against it?

Of course, John isn't just a fantastic actor – he's also a phenomenal singer. While preparing this issue, the **DWM** team has been through a medley of all John's greatest hits. *I Am What I Am* is his theme tune, of course. But we've also been enjoying his Top 20 smash *I Made it Through the Rain*, and his extraordinary cover of Katy Perry's *I Kissed a Girl*. Best of all is his version of *The Doctor and I*, John's very own special tribute to his time on *Doctor Who*, which not only includes a line about Captain Jack's cheeky fantasy to be 'defabricated' by the Doctor, but also confirms that the plural of Ood is Oods. If you've never heard it, you really need to check it out.

Meanwhile, impossible though it may seem, we're already getting ready for Christmas. Having had the pleasure of attending the readthrough for this year's *Doctor Who* Christmas Special, I can tell you that it's going to be well worth the wait. In fact, I think it's one of Steven Moffat's best *Doctor Who* scripts. It's called *The Return of Doctor Mysterio*, and all I can tell you at the moment is that it features the Doctor (and Nardole!) meeting a very unusual superhero. You can read about the latest casting announcements on page 5, alongside brand-new pictures from the episode.

We're counting down the days...

Tom

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Ask **STEVEN MOFFAT**

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"The Doctor's favourite alcoholic drink is lemonade."

PHOEBE TEAL asks: At the end of *The Husbands of River Song* did the Doctor and River really stay at the Singing Towers of Darillium for 24 years? However good the restaurant was, wouldn't that have got a bit boring?
I've asked the Doctor many times how long he spent at Darillium, and what he exactly got up to, and he has refused to speak on the subject. He has, however, blushed ferociously. I do not think he was bored at any point...

MR & MRS WHO ask: In *The Legends of River Song*, River says she wants children. Given that the Doctor spends 24 years with River that seems like the perfect opportunity for the Doctor and River to maybe do that. So, have they perhaps had children on Darillium?
I simply don't know what happened for those 24 years on Darillium, but I'm not sure if either of them would have been great parents. The Doctor is the most irresponsible man in the universe, but not the most irresponsible *lifeform*, because there's also River Song. Would that ever have worked? I don't know. And neither of them will tell me – because they're too irresponsible.

BRIAN HOWARD asks: The War Doctor, as we know him, had the appearance of an old, battle-hardened man. But when he first came into being in *The Night of the Doctor,* he appeared much younger, like a man in his 20s. How many years – or centuries – of adventures did the War Doctor have while he looked so young?
The Doctor has declined to tell me know long exactly he fought in the Time War, but I believe it was centuries, and he did things that he is now profoundly ashamed of, but which motivate him to a better path.

VERITY asks: *Hell Bent* was a breathtaking finale. I'm dying to know what Clara said to the Doctor in the Cloisters, as it was never heard. Can you tell us?
I was really cross when the camera zoomed away from the two of them. To this day I have been asking the Doctor what she said, but the old fool can't remember! It's really irritating. Clara also won't tell me, even though I had a hot dog in her TARDIS the other day.

STEVEN PARRY asks: Does the Doctor have a favourite alcoholic drink?
The Doctor's favourite alcoholic drink is lemonade. You may have noticed that this is not, in fact, an alcoholic drink. Don't tell him. [*He's not too keen on wine in The Impossible Astronaut is he? – Helpful Ed*] The detail of Matt Smith's Doctor spitting out wine in absolute horror at its taste was added by Matt himself, and is one of the great glories of the Eleventh Doctor. I later wrote that he was appalled because it didn't taste like wine gums. I share his disdain.

"More wine for me!"

WAHIARONKWAS VALERIE DAVID asks: I loved *Heaven Sent* so much and was wondering how many script revisions did you go through to get to broadcast? As a writer, I'm always interested in the techniques and processes of other writers.
What a very good question. The most important thing about the number of drafts of a script, is the number you write before you hand it over and call it draft one. I wrote – and I've always written – many, many drafts of the script before I let anyone else see it. Thereafter, responding to the acute and brilliant criticisms of my colleagues, and also to their extraordinary and inspiring ideas, I produced yet more drafts. I can't remember how many drafts I went through on that particular script. It's always more than ten. It's always more than 20. It's probably more than 20 before anyone else even reads it! But the correct number of drafts for any given script is when it's the best you can do. Four and a half billion drafts is typical for me. For the record, the least number of drafts I've ever written of anything are for *Blink* and *The Husbands of River Song*.

The Doctor gets frisky in the Garden of Peace.

RICHARD SCHNEIDER asks: When you're writing a *Doctor Who* episode, do you ever reject any ideas because they might be too difficult to realise? Would you then consult with your team to see if they might be possible?
Whenever I think of an idea that I think is impossible for the *Doctor Who* production team to realise, I make particularly certain that I include that idea in the script, so they can school me yet again in what they are capable of.

AMY HANN asks: Since his Eighth incarnation, the Doctor has been a far more romantic figure than we've seen previously. Has he secretly fancied any of his companions?
Is he more romantic than before? Amy, you are mistaken! William Hartnell's Doctor flirted with Cameca and clearly had a crush on Barbara Wright. Patrick Troughton's Doctor flirted so outrageously with Astrid in *The Enemy of the World* I had to leave the room, twice. Jon Pertwee's Doctor was so in love with Jo Grant I'm still crying. The Doctor – while remote, mysterious and brilliant – is quite capable of the most epic crushes.

ADAM HALTON asks: Do you listen to music when you're working, or do you need to work in complete silence?
Mostly, I like to work in complete silence. Now and then, especially if I'm trying to think of an idea, I listen to music. And here's an interesting fact: quite often the music I listen to by choice when I'm thinking of an episode turn up in the temp score of the edit. An example of that is throughout writing *Heaven Sent* I listened continuously to one of my favourite pieces of music the second movement of Beethoven's 7th (the allegretto) which was then used by our editor, Will Oswald, as the score for the temp version of the edit. **DWM**

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

It'll be a Super Christmas!

Who is this masked stranger?

Charity Wakefield joins the cast.

This year's *Doctor Who* Christmas Special promises to be something very special indeed! In *The Return of Doctor Mysterio*, a 60-minute episode written by showrunner Steven Moffat, the Doctor travels to New York, and teams up with both a 'comic-book' superhero and an investigative journalist, to save the city from a deadly alien threat.

The journalist is played by **Charity Wakefield**, whose previous credits include *Wolf Hall* and *The Player*, while Canadian actor **Justin Chatwin**, who has appeared in *Orphan Black*, *War of the Worlds* and the US version of *Shameless*, plays Grant.

Justin said, "Working with the amazing people at *Doctor Who* has been one of the most fun and rewarding projects I've ever had the pleasure of being involved with."

Steven Moffat added, "I've always loved superheroes and this Christmas *Doctor Who* dives into that world..."

Other actors joining Peter Capaldi as the Doctor and Matt Lucas as his companion Nardole include **Adetomiwa Edun**, **Aleksandar Jovanovic** and **Logan Hoffman**.

As is traditional, the *Doctor Who* Christmas Special will air on BBC One and BBC America on Christmas Day, and you can view an early glimpse of the action at *tinyurl.com/MysterioXmas*

Meanwhile, with shooting on *The Return of Doctor Mysterio* concluded, the *Doctor Who* team has been continuing work on next year's series. With the first four episodes already recorded, the next shooting block consists of Episodes 5 and 9.

Here comes trouble!

Although details of next year's series are still mostly shrouded in secrecy, Steven Moffat has confirmed the return of one particular villain...

"Oh, of *course* Missy will be back!" he tells **DWM**. "How could she *not* be?" There has been much speculation over the fate of Michelle Gomez's character at the end of last year's *The Witch's Familiar*, which saw the Time Lord formerly known as the Master surrounded by a gang of angry Daleks. But as we know, the Master always finds a way to escape...

Finally, congratulations are due to the *Doctor Who* team for winning the BAFTA Cymru for Special and Visual Effects, Titles and Graphics for the 2015 series-opener, *The Magician's Apprentice*.

First-ever Doctor Who novels reissued

DOCTOR WHO AND THE ZARBI
DOCTOR WHO AND THE CRUSADERS
DOCTOR WHO

The very first *Doctor Who* novelisations, originally published by Frederick Muller in the 1960s, are to be reissued as new facsimile editions by BBC Books on 3 November.

Doctor Who in an Exciting Adventure with the Daleks (based on 1963-64's *The Mutants*), *Doctor Who and the Zarbi* (based on the 1965's *The Web Planet*) and *Doctor Who and the Crusaders* (based on 1965's *The Crusade*) will be available in hardback priced £9.99 each.

Meanwhile, the long-awaited novelisation of the 1978 Fourth Doctor adventure *The Pirate Planet* is set for release on 5 January 2017. *The Pirate Planet* was written by the late Douglas Adams, shortly before he became famous for *The Hitchhiker's Guide to the Galaxy*, and has been adapted by James Goss for BBC Books. James previously adapted another of Adams' *Doctor Who* scripts, *City of Death*, which was published in May last year.

An unabridged talking book of *The Pirate Planet* will be released on 5 January 2017 by BBC Audio, priced £25, and is available for pre-order now.

New BBC Audios

***The Lost Angel*, the first in a new series of linked BBC Audio original stories featuring the Twelfth Doctor, will be released on 5 January 2017.**

The story is written by George Mann and Cavan Scott, and read by Kerry Shale, who played Dr Renfrew in the 2011 episode *Day of the Moon.*

Further titles in the series have been announced as *The Lost Planet* by George Mann (to be released 2 March 2017) and *The Lost Magic* by Cavan Scott (to be released 4 May 2017).

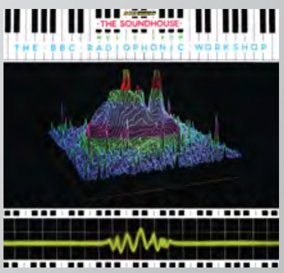
AN ORIGINAL AUDIO ADVENTURE
DOCTOR WHO
THE LOST ANGEL

All CDs will retail at £10.99 and are available to pre-order now from online stores.

Charley Audios

Charlotte 'Charley' Pollard, audio companion to both the Eighth and Sixth Doctors, is set to return for a second series of her own audio adventures. *Charlotte Pollard* Series Two will be released in March 2017 in a five-disc set and is available to pre-order now from *www.bigfinish.com* at a discounted £25 on CD or £20 to download.

The Soundhouse CD



The 1983 album *The Soundhouse*, featuring music by the BBC Radiophonic Workshop, has been re-released on CD by Silva Screen, priced £8.99. A vinyl pressing will follow on 4 November. The album features the work of many BBC Radiophonic composers who worked on *Doctor Who* – such as Dick Mills, Roger Limb and Malcolm Clarke – and includes the track *The Milonga* which was heard during the 1983 Fifth Doctor adventure *Enlightenment*.

Mindgame DVD

From the world of BBC TV's DOCTOR WHO
SOPHIE ALDRED
MINDGAME SAGA

Koch Media is to bring both instalments of Reeltime's *Mindgame* series to DVD for the first time. *Mindgame* (written by Terrance Dicks in 1997) and its sequel *Mindgame Trilogy* (1999) both star Ace actress Sophie Aldred, and will be released under the combined title of *Mindgame Saga*. The stories feature a Sontaran and a Draconian, and were originally available on VHS tape. Reeltime's producer Keith Barnfather tells **DWM**, "I'm delighted Koch Media is putting out both the *Mindgame* stories as a two-DVD box set with loads of special features... and remastered to a much higher standard!" *Mindgame Saga* will be available via Amazon and other online retailers.

Beyond the **TARDIS**

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Brideshock

■ **Peter Capaldi** recently provided a surprise video message for the wedding of newlywed fans Niall and Gary (*tinyurl.com/capwedmess1*). Peter joined various Hollywood stars reading Jennifer Toksvig's poem *What They Took With Them* for refugee agency UNHCR (*tinyurl.com/CapUNHCR*).

Matt Prince

■ Series One of Netflix's Queen Elizabeth II drama *The Crown* with Matt Smith as Philip Mountbatten, Duke of Edinburgh who becomes Prince Philip, arrives on 4 November (extended trailer via *tinyurl.com/PrinceMatt*). Matt performed from *Murder in the Cathedral* during *Story of Our Youth: A Diamond Anniversary Gala* celebrating 60 Years of the National Youth Theatre of Great Britain on 18 September at London's Shaftesbury Theatre. Other performers included **Timothy Dalton** and **Jessica Hynes**, and **Matt Lucas** sent a video message from Cardiff, recreating one of his early NYT roles: scene shifting! Lucas narrated Series Three's first episode of Channel 4's occasional *It Was Alright in the 70s* on 20 September.

Matt Smith as Prince Philip in *The Crown*.

Jenna is Go!

■ **Jenna Coleman**, whose *Victoria* has been commissioned for a second series, provides the voice of Baines in ITV's second series of *Thunderbirds Are Go!* with **Adjoa Andoh** as Colonel Casey, **David Graham** as Parker and **Sandra Dickinson** as Grandma, the latter pair taking part in a London BAFTA preview Q&A on 1 October with composer **Ben Foster** and Ben's brother Nick. Jenna, who received a second *Radio Times Victoria* cover (8-14 October), was *Glamour*'s October cover star and the magazine celebrated with a dinner for her at Notting Hill's Farmacy. Attending London Fashion Week events, she was the subject of *Burberry and BAFTA In Conversation* at Makers House on 21 September. She promoted *Victoria* on Radio 1's Nick Grimshaw and Radio 2's Chris Evans breakfast shows on 31 August and 9 September.

Jenna Coleman will return in a second series of *Victoria*.

Maisie Williams in the Three UK ad.

Stark Parody

■ **Maisie Williams** appears in a Three UK commercial promoting 4G Super-Voice technology in which she parodies the style and content of a teenage skincare advert (*tinyurl.com/Maisie3UK*).

Bad Tennant

■ **David Tennant** plays a thief in Dean Devlin directed thriller *Bad Samaritan* shooting in Portland, Oregon later this year. Devlin says working with Tennant is a dream come true explaining further via *tinyurl.com/tennantdevlin*. Meanwhile David completes work as John in *Fish Without Bicycles* produced by his wife **Georgia**, also featuring **Ingrid Oliver** as Lily and **Peter Davison** as Charles. **Catherine Tate** played jury member Lisa in Radio 4's *The Archers* hour-long Helen Titchener trial verdict special on 11 September.

Karen in Hawaii

■ As first mooted in 2014, **Karen Gillan** plays Martha in *Jumanji*, a sequel to the original 1995 Robin Williams hit, for release on 28 July 2017. Filming is underway in Honolulu and directly prior the cast gathered for a Hawaiian blessing from Kahu Cordell Keka (*tinyurl.com/HawaiiFivePond*).

Foxy Rory

■ **Arthur Darvill** is composer and lyrics co-writer of a musical version of Roald Dahl's *Fantastic Mr Fox*, commencing a major UK tour on 22 November at the Nuffield, Southampton travelling in 2017 to London (Hammersmith), Cardiff, Dartford, Leicester, Oxford, Coventry, Edinburgh, Glasgow, High Wycombe and Norwich completing on 24 June.

World War Doctor

■ **John Hurt** replaces **Michael Gambon** as Leslie Salmon in bare-knuckle-fighter picture *My Name Is Lenny*, which wrapped in London's East End on 19 September and will play Neville Chamberlain opposite Gary Oldman's Winston Churchill in 2017 eve of World War II picture *Darkest Hour*.

New Season Stars

■ **David Suchet**, who features as The Landlord in the forthcoming Episode 4 of next year's series of *Doctor Who*, plays the hapless narrator in *Peter Pan Goes Wrong*, which was shot at Pinewood Studios in September and was adapted from the stage production for BBC One this Christmas. **Mike Bartlett**'s *Love, Love, Love* is at New York's Laura Pels Theatre until 18 December, while his award-winning *King Charles III* records in Yorkshire during the late autumn for BBC Two, with BBC One's *Doctor Foster* Series Two starring **Suranne Jones** currently shooting. **Ralf Little** plays Nick opposite **Steve Pemberton** in *Dead Funny*'s 21st anniversary production at London's Vaudeville Theatre from 27 October to 4 February.

Doctor & Mrs

■ **Peter Davison** and his wife **Elizabeth Morton** came second on ITV's *All Star Mr & Mrs* on 7 September with winnings going to **Janet Fielding**'s Project MotorHouse charity. **Colin Baker**'s early portrayal of Paul Merroney in *The Brothers* finally arrives on DVD Simply Media scheduling Series Four for 9 January 2017.

Awards

■ **Steven Moffat** collected *Sherlock: The Abominable Bride*'s Outstanding TV Movie Emmy in LA on 18 September, it having won Visual Effects a week earlier at the Creative Emmys. Meanwhile *The Late Late Show with James Corden* picked up Outstanding Interactive Program and **Corden**'s *The Late Late Show Carpool Karaoke Primetime Special* took Outstanding Variety Special. **David Tennant** was voted EW Poppy Awards Best Supporting Actor for *Jessica Jones* on 13 September (his reading of *How to Fight a Dragon's Fury* won audiobook Gold at the Parents' Choice Awards), while episode *AKA Smile*, which climaxed Tennant's Kilgrave storyline, won the Short Form Best Dramatic Presentation Hugo on 20 August.

John Takes Mickey

■ **John Barrowman**, who records an edition of ITV2's *Celebrity Juice* on 19 October and presented BBC One's *National Lottery Awards* on 12 September, is host and performer at the European première of *Disney's Broadway Hits* at London's Royal Albert Hall on 23 October.

Quickies

■ **Noel Clarke** made various media appearances promoting his DS Sean 'Gunner' Martin role in ITV's *The Level*. **Frazer Hines** is on tour until 6 November in new comedy *Seriously Dead* (*tinyurl.com/seriouslydates*) playing bank robber Albert Blunderstone. This autumn sees **Louise Jameson** in *Rumpy Pumpy!* at Windsor's Theatre Royal (1-5 November) and Southwark's Union Theatre (14-19 November). **Nicholas Pegg**'s revised version of *The Complete David Bowie* arrives on 25 October. A quartet of short novels by **Matthew Waterhouse**, *Sugar*, is now available (*tinyurl.com/MattSugar*).

Obituary

■ **Terence Bayler**, who played Yendom in *The Ark* and Major Barrington in *The War Games*, died on 2 August aged 86. DWM

Terence Bayler in *The War Games*.

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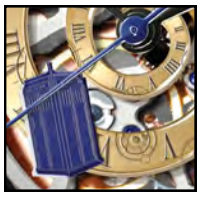

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December 2016
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EXCLUSIVE INTERVIEW!
BACK TO LIFE!
JOHN BARROWMAN reveals his secret plans to resurrect Captain Jack once again as TORCHWOOD hits its 10th anniversary!
PLUS STEVEN MOFFAT ■ DIRECTING DOCTOR WHO ■ THE SAVAGES
504
INSIDE

"The big 500! There will not be another or better occasion for the final interview..."
"I'm not tired of Dr Who...
...It is a wonderful part to play."
...his is it. I'm going to ...the button. When I do, ...e's no going back. I'm ...to end what will be the ...job I'll ever have..."

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Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*…

One of the Doctor's most enduring enemies, the Cybermen, starred in the last issue of **DWM**, in which we celebrated 50 years since their first appearance in *The Tenth Planet*…

A Cyberman from *The Tenth Planet* – the eyes are just visible!

STAR LETTER

Spare-Part People

DAVID BURGESS EMAIL

DWM 504 highlighted what, to me, is the most important aspect of the Cybermen. It was obvious that the costumes could be a real pain for the actors, and not always stay in shape without the help of some Sellotape! But, that's what's important… the Cybermen are made from spare parts. Behind those ill-fitting cloth masks is probably a horrible, wide-eyed, mish-mash of very nasty things. I only realised recently that you can see the eyes and teeth of the guys in the Cyber-suits in *The Tenth Planet*! Pretty disturbing stuff. We mustn't forget, they aren't perfect, streamlined robots, they're still human beings, held together with whatever those scientists on Mondas had to their disposal.

DOCTOR WHO
CYBERMAN

David's letter wins him the audio dramas *Cyberman: The Complete Series 1 and 2*. It's available now priced £25 on CD or £20 to download from *www.bigfinish.com*

They Have Survived!

CLAYTON SCOTT ST LOUIS

I really enjoyed Benjamin Cook's interview in **DWM** 504 with Alexandra Tynan, the original designer of the Cybermen. I think the Cybermen are one of, if not *the* scariest monsters *Doctor Who* has to offer. I must disagree with Alexandra, though, and say that her *The Tenth Planet* Cybermen are the creepiest… and the best!

I also enjoyed the article on the history of Cybermen designs, I did not realise that there were so many variations during the 1960s.

CORY EADSON EMAIL

Thank you for yet another sensational issue of **DWM**, this time dedicated to my own personal favourites – the Cybermen!

I've always loved the metal meanies from Mondas, especially the earlier, creepier versions. In the beginning, the Cybermen weren't warriors out to conquer the universe, marching with great big armies and building fleets. They were simply survivors, and that made them even more frightening.

In *The Tenth Planet*, they absolutely believe that they are right in their ideology of eliminating emotion. Over the years they have upgraded and evolved, but they continue to menace the *Doctor Who* universe, always coming back for more. Whether it's that beautiful sequence where they slowly awake from their tombs (a scene Peter Davison cited as one his most haunting television memories), or clawing their way out of a London cemetery, the Cybermen will always be there, one step ahead of us – a chilling reminder of what could happen if we let our desire for perfection, and our obsession with technology, go too far.

DAVE HOVER LEICESTER

Thank you for the *excellent* [simple hand gesture] Cyberman issue, which I very much enjoyed in a very non-Cyber, lover-of-well-prepared-meals kind of way – especially the 'Cyber-Planning' feature. I have not laughed so much during a magazine article since, well, your strikingly similar Master feature a short while back! The hilarity is only increased by reading each section in the era-appropriate Cyber-voice (or Welsh voice in the case of the much-missed Ianto Jones)… Did anyone else do that? No, just me? Oh well, moving on… can I publicly call out my mate Martin Deakins, who doesn't think Cybermen are scary and only has eyes for the Daleks! I even showed him *The Tomb of the Cybermen*, to no effect!

JACOB LOCKETT EMAIL

I loved how **DWM** 504 was dedicated to the Cybermen, a true *Doctor Who* mainstay. Besides being utterly scary, menacing and cold, the Cybermen are also the sort of monsters that you can't help but pity. Their race can't feel love, hate, or, really, any emotion at all. It's an extremely sad notion made even more painful by the fact that they all used to be, at one time, human. Their existence, quite frankly, is a Shakespearean tragedy, and they remain one of the most memorable monsters, not only in *Doctor Who*, but in sci-fi history.

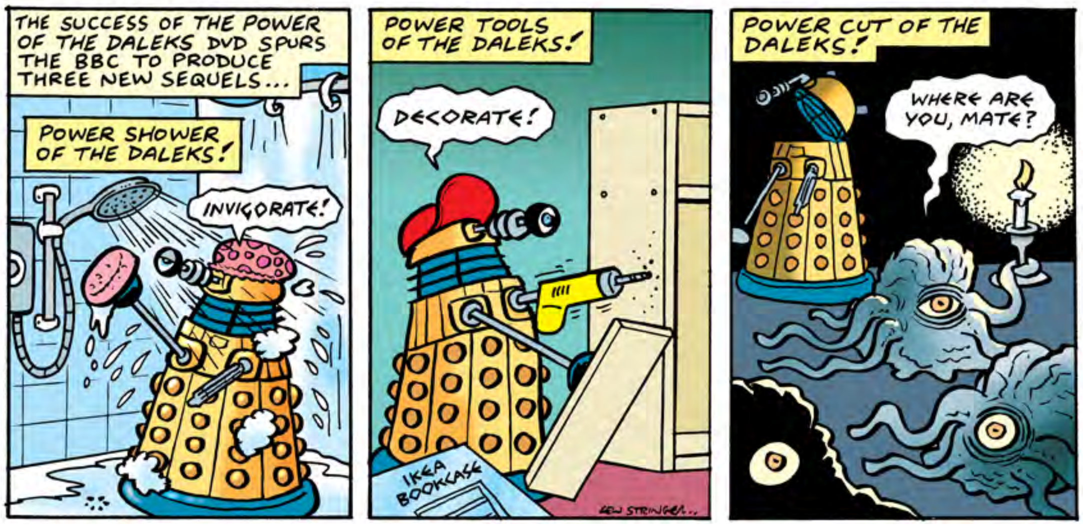
CONNOR GODDARD PERTH, AUSTRALIA

The first Cyberman episode I ever saw was *Earthshock* in 2003, when ABC in Australia was playing daily repeats of *Doctor Who* in celebration of the show's 40th anniversary. I sat down at 5.55pm to discover the TARDIS materialising in some caves with a group of accusatory soldiers joining them, who seemed angered and confused. It wasn't until those final few seconds of *Earthshock* Part One that I was both terrified and enthralled as these metal men were revealed. From then on, I have been fascinated to discover the origins of the Cybermen and how such creatures have evolved throughout their time on *Doctor Who*. Thank you **DWM**, for such a superb celebratory issue of these historic villains.

CALLUM DEVLIN (11) EMAIL

Well done, **DWM**, for a wonderful Issue 504. I have finally subscribed to

The DAFT Dimension by Lew Stringer


THE SUCCESS OF THE POWER OF THE DALEKS DVD SPURS THE BBC TO PRODUCE THREE NEW SEQUELS…
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WHERE ARE YOU, MATE?

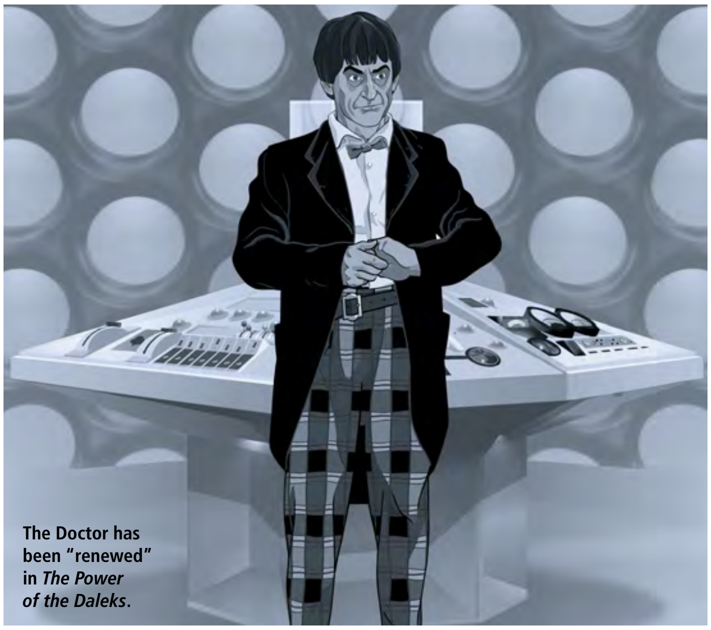
DWM and it was the best thing I could have done – what an issue, and great to see the Cybermen have their moment. Fifty years of mayhem with my favourite *Doctor Who* villains! The interview with Alexandra Tynan was insightful and enlightening. I loved hearing about the Mondasian Cybermen as they are truly creepy and atmospheric. Great to find out more about the BBC costume department, too – it's incredible just how hard they worked creating these visions.

■ **IAN WHEELER** HARROGATE
I've always been slightly embarrassed to admit that the 1980s Cybermen are my favourites, as I know many fans see the earlier ones as the best. So imagine my delight to find that Cyber-Mum herself, Alexandra Tynan, likes the 80s ones as well! How cool is that? Vindication at last!

■ **PAUL SCOONES** NEW ZEALAND
It's not often that New Zealand gets a mention in **DWM**, so it is nice to see the *Silver Nemesis Fact of Fiction* cover the 1988 première screening of Parts Two and Three.

Silver Nemesis was the climax of the '*Doctor Who* Silver Jubilee Week', Television New Zealand's celebration of the 25th anniversary. It was the first time this story had screened here.

For many Kiwi fans in the 1980s, *Silver Nemesis* was something quite extraordinary; a leap into the future, offering a look at the Seventh Doctor long before any other Sylvester McCoy stories screened here. At that time we were five years behind with new episodes, and the fact that we were the first to get to see two parts of *Silver Nemesis* wasn't highlighted in promotions for the Jubilee Week.


The Doctor has been "renewed" in *The Power of the Daleks*.

1988's *Silver Nemesis* – first seen by viewers in New Zealand.

With no internet to check, it was initially assumed that other countries must have also screened the story for the anniversary. Months later, we found out that this wasn't the case and that on 25 November 1988 New Zealand had, just for one day, been the first in the world to see *Doctor Who*.

It's not just the 50th anniversary of the Cybermen – we're also celebrating 50 years since the Second Doctor's arrival in 1966's *The Power of the Daleks*. The announcement of this lost story's animation has been warmly received...

Animated Hopes

■ **SIMON DARLEY** (42) DONCASTER
Oh, my giddy aunt! Aunty Beeb is actually marking the Second Doctor's 50th anniversary on 5 November, and giving a completely missing story the animated treatment?! To say this has come as a (pleasant) shock is an understatement, especially after BBC DVD released *The Underwater Menace* and *The Web of Fear* with telesnap reconstructions for the missing episodes! We can only hope *The Power of the Daleks* will be popular enough to rectify this in the near future.

The Crusade only has two missing episodes. Could these be animated? As for other completely missing stories, oh, the possibilities! *Marco Polo*, *Fury from the Deep*...

■ **ANDREW HSIEH** (20) EMAIL
I stayed up late to witness the exciting midnight announcement that *The Power of the Daleks* would receive superb animation treatment for – that's right – all six episodes! With help from the audio recordings (previously released on CD), this is a once-in-a-lifetime opportunity for old fans (and newbies) to enjoy the story at last.

There is strong potential for this release to be a huge success; it might also attract a younger audience who enjoy watching animated shows. I hope more missing episodes can be animated – hopefully *The Daleks' Master Plan* and *The Evil of the Daleks*. "Daleks conquer and destroy!"

■ **PETER FRANKUM** EMAIL
The other night I had a dream that my partner was cooking a hog roast in some fancy house, but I found that the aroma was attracting the giant maggots from 1973 classic *The Green Death*. I was battling to keep them out, while trying to ensure that I didn't touch them for fear of contracting the deadly disease they carried, but I woke up as I became overwhelmed by the sheer number of maggots inching their way in...

Ah, the classics; they still dominate my subconscious even after all these years. It was with great joy, therefore, that I learned of the forthcoming *The Power of the Daleks* animation. The trailer whetted my appetite for what has long been one of my most beloved 'lost' stories. Thank you to everyone involved in this project – this is truly a huge treat for *Doctor Who* fans. I hope it's a great success and leads to further animations of missing episodes/stories. Hopefully, one day the original episodes will turn up and we can perform a comparison between the animated interpretation and the real thing. In the meantime, this will do very nicely, thank you.

WE ALSO HEARD FROM...

Get in touch with us via Twitter!

@davadsteel Reading **DWM** 504 and realising I was at college with Colony Sarff for a few weeks a lifetime ago. Amazing!
@JasonArnopp *The Fact of Fiction* piece in **DWM** 504 has really made me want to watch *Silver Nemesis* again. I love *Silver Nemesis*.
@iantracy79 Finally splashed out on a **DWM** digital subscription. Thrilled I'll always have them on publication day at a fab value price.
@WedgeDoc My 22-month-old daughter, flicking through **DWM** 504, while pointing at the Cyberman pictures: "Dai Bo Dan!" *#parenting #proud*
@MissLolaLasagne The emotion of laughter was present reading the *Cyber-Planning* feature in **DWM** 504. Absolutely brilliant!
@paulpcooke The new *Cybermen* strip in **DWM** 504 was a huge surprise, and is wonderful. More, please! And a collected comic, pretty please.
@CarlWood7 Multicover wishlist: 1) Adric, various poses, 2) Dapol, 3) The Angry Faces of Clive Swift, 4) Clayton Hickman, various hats.

Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

■ **JOHN A COLLINS** WORCESTERSHIRE
Daleks reanimated! Who would believe it? I wish I could say I remember *The Power of the Daleks* from first time around, but my fondness comes from having listened to the soundtrack, and having seen the telesnaps, so thoughtfully captured by John Cura. Would this fantastic project have been possible without those photographs? It is now down to us fans to do our part to make this project a commercial success. If it is, it's likely more will follow. The future of these classic lost stories is now in our hands. I've already pre-ordered the DVD, to enjoy this rollicking story, and help ensure the Doctor's future past!

Turn to page 14 for a preview of the new animation...

The Davison Dilemma

■ **BRIAN MATTOCKS** WIGAN
Loved the interview with Peter Davison in **DWM** 503. Not only was he the sexy Doctor of the 80s, but as I read what he had to say, I found I agreed with so much of it. After more than 500 issues, **DWM** still gives us a good read with ►

WHO TUBE

This month's pick of the *Doctor Who*-related videos doing the rounds

■ An early Christmas present from the *Doctor Who* team – a trailer featuring behind-the-scenes shots from this year's Special, *The Return of Doctor Mysterio*!
Go to: **tinyurl.com/MysterioXmas**

■ Writer Patrick Ness talks about how he created the new *Doctor Who* spin-off *Class*, and reveals what to expect from this new series for young adults.
Go to: **tinyurl.com/ClassNess**

■ From ITV's satirical puppet show *Newzoids* comes this short sketch which sees the Doctor meet some old enemies… and himself!
Go to: **tinyurl.com/DWNewzoids**

■ Watch Cinefix's *Doctor Who*-themed episode of *Bad Days*, in which a lonely Doctor finds a new companion – and more trouble than he bargained for!
Go to: **tinyurl.com/WhoBadDays**

■ John Barrowman shows viewers his new Captain Jack doll and gives a guided tour of some of his extensive personal *Doctor Who* and *Torchwood* collection.
Go to: **tinyurl.com/JackDoll**

◄ things to think about from the stars of our favourite show.

■ **BEN DEAN** EMAIL
I've just finished reading your Peter Davison interview and I'm also partway through Peter's new autobiography [*Is There Life Outside the Box?: An Actor Despairs*]. The two together have really crystallised a problem I've long had with the Fifth Doctor.

The Fifth is by far my least favourite Doctor. I think he's wet; he never takes charge; he disappears into the background too much and, frankly, in almost any given story the Australian mouth-on-legs acts more like the Doctor than he ever does.

But… I *love* Peter Davison! His warmth and humour come through in every interview. His love of fandom, his relationship with his part of the show's history, and, of course, his family situation with David Tennant being his son-in-law, are all incredibly lovable and touching. Who else would have made *The Five(ish) Doctors Reboot* or been able to rope in so many others?

So, back to the problem I mentioned earlier. My least favourite Doctor is played by possibly my favourite actor to have played the Doctor. It really leaves me conflicted when deciding what *Doctor Who* stories to watch. Still, there are worse problems to have.

New Classics

■ **DANIEL HUGHES** EMAIL
Big Finish recently released a bundle of audio adventures featuring the Seventh Doctor to celebrate Sylvester McCoy's birthday in August. The selection of stories contains some of the best stories I've heard (or, for that matter, seen). It gives the sense of what us fans might have seen if the Seventh Doctor had been given the fourth season that was denied to us.

The bundle inspired me to download two of Big Finish's earlier releases – *The Mutant Phase* (a modern series-style Dalek story) and *The Fires of Vulcan* (a story set during the last days of Pompeii). Anyone who, after nearly 30 years, still has doubts about the Seventh Doctor needs to investigate Big Finish's audio adventures to have their views changed!

Could the Fifth Doctor really have met the Weeping Angels?

■ **STEVE WILKINS** EMAIL
I got my *Classic Doctors, New Monsters* CD box set from Big Finish the other day and have been thoroughly enjoying hearing the clash of old vs new. However, my only gripe is that in the first instalment, *Fallen Angel*, the Fifth Doctor encounters the Weeping Angels. Now that's all fine and dandy, and it's a great story. However, my concern is with continuity.

In 2010's *The Time of Angels*, Amy asks the Doctor if he's dealt with the Angels before. He says something like, "Yes, once. On Earth. But they were scavengers," clearly referring to 2007's *Blink*. So how can the Fifth Doctor have met them and defeated them if the events of *Blink* were his first encounter with them? Did he just forget?

Now I know that I'm being a bit pernickety here, but even Big Finish admits that there are certain 'new' monsters that the old Doctors can't have met. And, in my mind, the Weeping Angels sadly fall into that category, despite how much I enjoyed their story.

■ **GAVIN BUSH** EMAIL
In the absence of new *Doctor Who* on television this year, I have been taking the opportunity to relisten to my Big Finish audio collection and a thought has occurred to me. As the first titles in the range are now out of print on CD, could we please have them reissued with updated cover art and the 'proper' theme arrangement for each Doctor? I love all those older audios but hearing the wrong version of the theme on them always feels so wrong! Just a thought.

And finally… do any of our readers remember this event?

Mayoral Memory

■ **DR IAN SAXON** BRADING
Has anyone got the same memory as me? I often went to the Lord Mayor's Show in Cardiff in the 1970s. In 1974, I remember seeing the Third Doctor's futuristic car, the Whomobile, as part of the procession. I thought perhaps the car was being hired out as it had been in *Doctor Who* only a few months earlier. Even if no documentation or photos exist, I know I saw it – did anyone else?

Over to you guys. Can you help? **DWM**

On This Month…

5 YEARS AGO

DWM 440 pays an extra-special tribute to the late Elisabeth Sladen…

Lis Sladen Remembered

■ Elisabeth Sladen, the actress who was adored for her wonderful portrayal of the Doctor's companion Sarah Jane Smith, had passed away on 19 April 2011, aged 65. Devoting over 50 pages to her memory, Issue 440 of **DWM** paid tribute by sharing memories of Lis from her friends, family and colleagues. Tom Baker described Lis' death as "a terrible blow" and spoke of being overwhelmed by the public reaction and outpouring of grief: "Working in television has such a profound effect on audiences doesn't it? You become part of their lives, every Saturday evening, just as Lis was part of mine. And she was so nice to me. Important to me, too. The thing is, I do remember now, that when Lis was with me, she was happy. We were happy together. And it's hard to believe that she's gone."

CHRISTMAS SPECIAL NEWS
Guess who's joining Matt Smith?
WIN Sarah Jane DVD box sets
DOCTOR WHO
MAGAZINE
"You've got to believe it. If you can make people believe you've won."
TOM BAKER, DAVID TENNANT, MATT SMITH & MANY, MANY MORE FONDLY REMEMBER
ELISABETH SLADEN
A tribute to the woman who will forever be Sarah Jane Smith

Confidential Cancelled!

■ Meanwhile, **DWM** reported that *Doctor Who*'s behind-the-scenes BBC Three spin-off show *Doctor Who Confidential* had come to an end, after six series. The show had produced a companion episode for every edition of *Doctor Who* since 2005's *Rose*. 'Cost-cutting' and 'redistribution of funding' were cited as the reasons for *Doctor Who Confidential*'s cancellation.

Writing in *Production Notes* – in fact, **DWM**'s 100th *Production Notes* column – showrunner Steven Moffat paid tribute to how *Confidential* had helped to inspire a new generation of *Doctor Who* fans, under the leadership of executive producer Gillane Seaborne.

'I'm not supposed to say it, but I'm going to anyway: bad day, bad decision,' wrote Steven. 'I know these are straitened times. I know we're all at sea and the night is colder – but you don't start burning the lifeboats to keep warm. Or to put it another way, you might want to think about the future if you're planning to live there.'

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The Power of the Daleks

Perhaps the most astonishing, most radical and most important *Doctor Who* story ever produced – brought back to life after 50 years!

PREVIEW BY **SIMON GUERRIER**

"Oh, it gave me goosebumps!" enthuses Anneke Wills of the trailer for the new animation that recreates otherwise lost episodes of *Doctor Who* from 1966. Anneke played the Doctor's plucky companion Polly in 36 episodes of *Doctor Who* between 1966 and 1967. However, like so much of 1960s *Doctor Who*, two-thirds of her episodes are today missing from the BBC archives. That includes all six episodes of a story with a crucial place in the series' history.

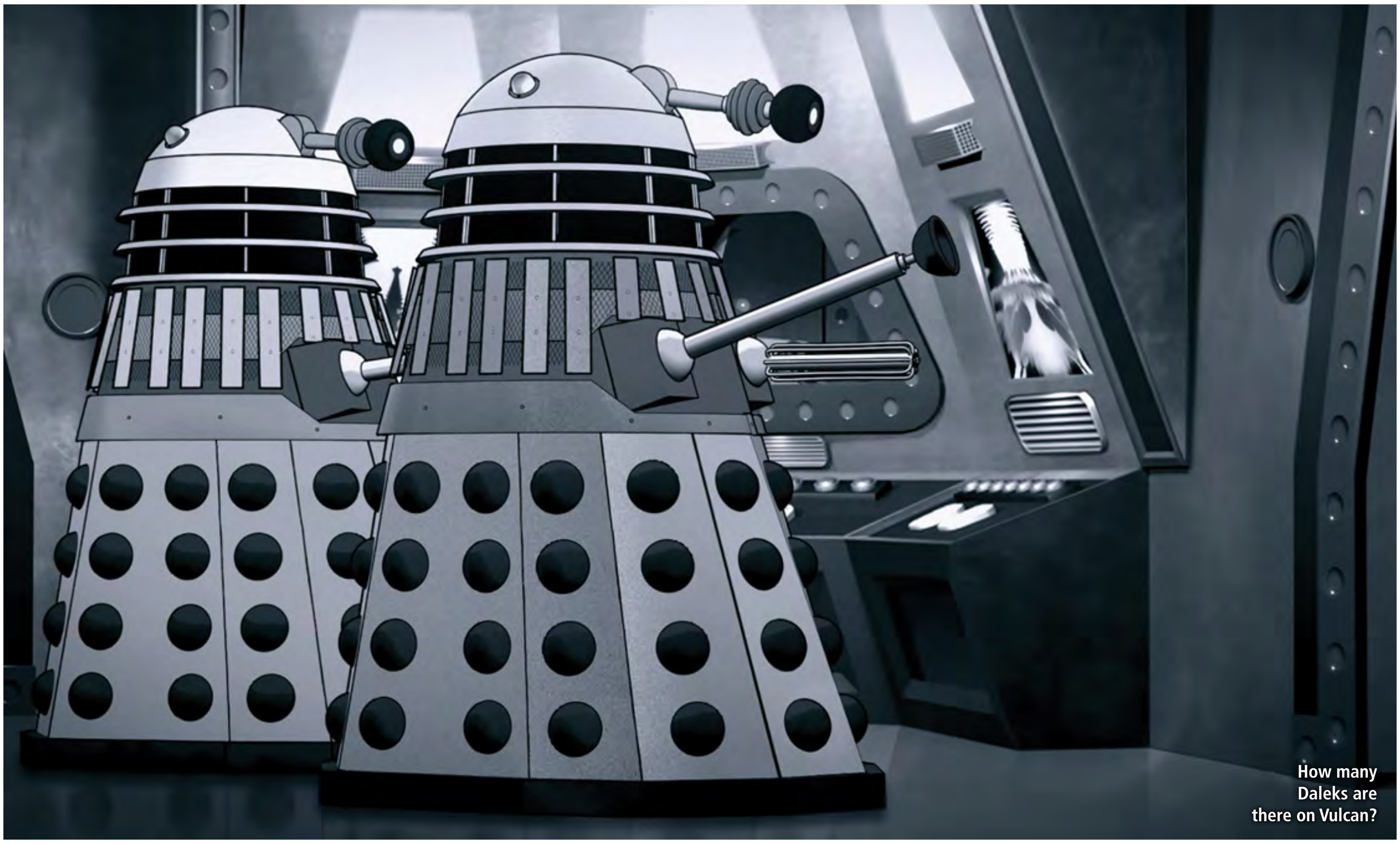
"*The Power of the Daleks* was the first one with Patrick Troughton," Anneke explains. "The very First Doctor, Bill Hartnell, well, he couldn't carry on in such a demanding part – so they replaced him with Pat. And that's where it all started: the idea you could have a new Doctor, the idea he wouldn't be just the same as the last one. And clever old Pat made it work. Without him, without this brilliant story, the series couldn't go on. There'd be no *Doctor Who* now."

It was another eight years before the series gave a name to this process – "regeneration" – which occurs at regular intervals. But in 1966 replacing the series' lead actor was a bold and untested move. "Patrick was under a huge amount of pressure," says Anneke. "He felt a huge responsibility because if it – if *he* – didn't work then the whole show would come crashing down. But they really pulled out all the stops to support him. They got the best writer to write it, and a brilliant cast. And of course they had the Daleks."

So *The Power of the Daleks* isn't just an important story: it's a really good one, too – smart and eerie and chilling, the Daleks never more sneaky and sinister. So, of the 97 missing episodes of *Doctor Who*, the loss of these six is felt particularly keenly.

"Oh yeah," agrees Charles Norton, who is the producer and director of the new animated version. "People have been talking about this story for a very long time."

Charles had been a freelance journalist working for *The Times*, *The Guardian*, *BBC History Magazine* and **Doctor Who Magazine** before starting at BBC Audiobooks on such projects as new stories for classic thriller serial *Dick Barton – Special Agent*. In 2009, given this experience and his work in researching old telly, Charles began pitching a project to animate lost episodes of a classic and much-loved TV programme.



How many Daleks are there on Vulcan?

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DOCTOR WHO

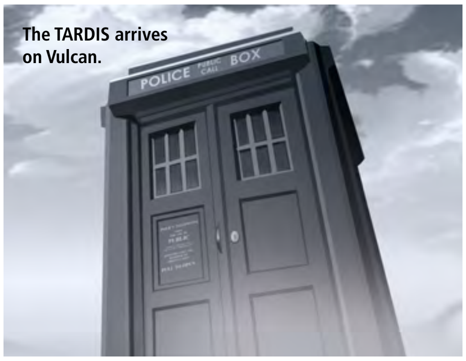
WRITTEN BY David Whitaker
DIRECTED BY Christopher Barry
STARRING Patrick Troughton (Dr. Who), Anneke Wills (Polly), Michael Craze (Ben), Martin King (The Examiner), Nicholas Hawtrey (Quinn), Bernard Archard (Bragen), Robert James (Lesterson), Pamela Ann Davy (Janley), Peter Bathurst (Hensell), Edward Kelsey (Resno), Gerald Taylor, Kevin Manser, Robert Jewell and John Scott Martin (The Daleks), Peter Hawkins (Dalek voices)

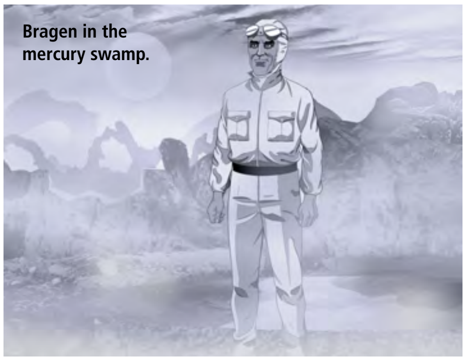
IN A NUTSHELL

What has happened to the Doctor? His companions Ben and Polly have found a stranger in the TARDIS – a peculiar, gurning man in a sort of parody of the Doctor's own clothes. To Ben's astonishment, Polly suspects that this man might actually *be* the Doctor, somehow – impossibly – transformed. But before they can be sure, the TARDIS lands on the desolate planet Vulcan where a nightmare awaits them... then again, who better to tell if this man really is the Doctor than his oldest and deadliest enemies...

QUOTE UNQUOTE

DR. WHO: "I'd like to see a butterfly fit into a chrysalis case after it's spread its wings."
POLLY: "Then you did change!"
DR. WHO: "Life depends on change and renewal."
BEN: "Oh, so that's it. You've been renewed, have you?"


The TARDIS arrives on Vulcan.


Bragen in the mercury swamp.

"We just had to get cracking, so I essentially stole the *Doctor Who Magazine* art department!"

CHARLES NORTON PRODUCER & DIRECTOR

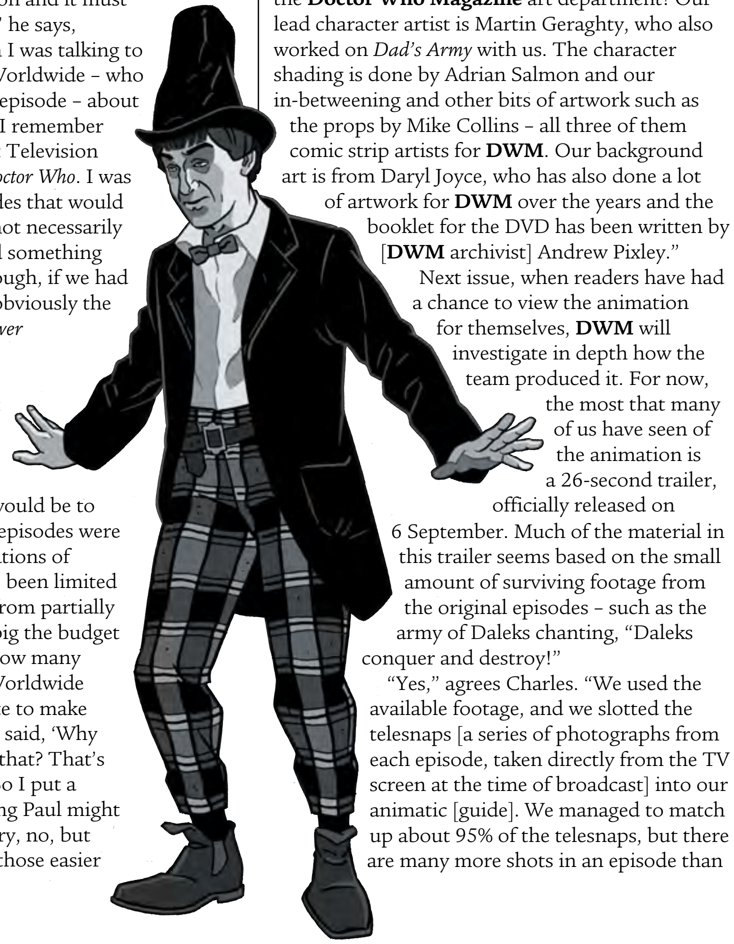
"Yeah," he says, "like *Doctor Who*, there's a lot of missing [BBC sitcom] *Dad's Army*. I spoke to BBC Two, BBC Four, BBC DVD, all these different people, talking about how there's this big following for *Dad's Army*, and these soundtracks of missing episodes, and how we could provide animation to go with them..."

After much persistence, Charles was finally commissioned in 2015 to animate the lost 1969 *Dad's Army* episode *A Stripe for Frazer*. With a limited budget and a schedule of just a few weeks, his team delivered the episode which was released for download on BBC Store on 4 February.

"It got a lot of attention and it must have done well enough," he says, modestly. "Because then I was talking to Paul Hembury at BBC Worldwide – who oversaw the *Dad's Army* episode – about what we might do next. I remember sitting in the cafeteria at Television Centre, talking about *Doctor Who*. I was outlining missing episodes that would be easiest to animate – not necessarily the best ones. And I said something along the lines of, 'Although, if we had enough resources then obviously the best one to do is *The Power of the Daleks...*'"

The best one to do – but also one of the most challenging?

"I expressed various concerns," Charles nods. "How difficult it would be to do a story where all the episodes were missing [previous animations of missing *Doctor Who* have been limited to one or two episodes from partially complete stories]; how big the budget would need to be; and how many different parts of BBC Worldwide would have to co-operate to make it happen. And Paul just said, 'Why are you worrying about that? That's for us to worry about.' So I put a proposal together, hoping Paul might come back and say, 'Sorry, no, but let's talk about some of those easier ones you mentioned...' But Paul championed it through BBC Worldwide, and various things all came together at the right time. As a collaboration between BBC Store as well as BBC DVD and BBC Global, it's a practical project. And then, partway through production, BBC America expressed an interest as well."



This was in March, which left little time if the animated *The Power of the Daleks* was to be released to coincide with the story's 50th anniversary in November. "We just had to get cracking," says Charles. "So, as with *Dad's Army* before it, I essentially stole the **Doctor Who Magazine** art department! Our lead character artist is Martin Geraghty, who also worked on *Dad's Army* with us. The character shading is done by Adrian Salmon and our in-betweening and other bits of artwork such as the props by Mike Collins – all three of them comic strip artists for **DWM**. Our background art is from Daryl Joyce, who has also done a lot of artwork for **DWM** over the years and the booklet for the DVD has been written by [**DWM** archivist] Andrew Pixley."

Next issue, when readers have had a chance to view the animation for themselves, **DWM** will investigate in depth how the team produced it. For now, the most that many of us have seen of the animation is a 26-second trailer, officially released on 6 September. Much of the material in this trailer seems based on the small amount of surviving footage from the original episodes – such as the army of Daleks chanting, "Daleks conquer and destroy!"

"Yes," agrees Charles. "We used the available footage, and we slotted the telesnaps [a series of photographs from each episode, taken directly from the TV screen at the time of broadcast] into our animatic [guide]. We managed to match up about 95% of the telesnaps, but there are many more shots in an episode than there are telesnaps. Then there are the camera scripts [*ie* the scripts used at the time of recording the original episodes], which are a wonderful resource because they're essentially a storyboard in written form. But there'd occasionally be a shot in the camera script that conflicts with a telesnap, so isn't how it was recorded. And there are also some quite large sections in the camera scripts for which there are no camera directions at all."

Even so, it sounds as if Charles and his team have endeavoured to reproduce the original episode as accurately as possible. That scene of the Daleks chanting, for example...

"We've used the footage of that scene, we've shot it from the same angle and in the same style. But they only had four Dalek props when they made it. So to make a room full of Daleks they put those four in front of a wall of black-and-white photographic blow-ups. That wasn't an artistic choice on the production team's part: they just didn't have enough props. Our Daleks aren't photographic blow-ups, they're proper Daleks, in the same places as they are in the original but moving a little bit." So Charles has improved on the original? "I don't know about that," he says. "The approach has been to be faithful to the original intention."

The dedication to detail is very impressive – as we'll see next issue. Presumably, if *The Power of the Daleks* does well, Charles and his team could be animating more lost episodes of *Doctor Who*...

He laughs ruefully, with weeks still to go on this current, huge project. "To be honest, *The Power of the Daleks* is all I can think about just now! But obviously, the better it performs, the better the case is to look at what we might do next..." **DWM**

***The Power of the Daleks* Episode One will be available to buy from BBC Store on 5 November 2016, with subsequent episodes following daily.**

Class

Doctor Who's latest spin-off drama begins this month on BBC Three, so **DWM** asked writer Patrick Ness to reveal what he's got in store for us...

PREVIEW BY **BENJAMIN COOK**

Tanya, April and Charlie in Episode 2: *The Coach with the Dragon Tattoo*.

Patrick Ness didn't expect to be writing *Class*. "But you take a good idea when it comes," he says, "and embrace it."

In 2013, the London-based, Virginia-born, award-winning Young Adult (YA) novelist penned a *Doctor Who* short story, *Tip of the Tongue*, published by Puffin – and starring the Fifth Doctor and Nyssa – to celebrate the show's 50th anniversary. 'An arresting tale,' **DWM** said of it at the time. 'It's taut, bringing themes of being an outsider, of desperation to fit in and belong in a community, wrapped up in the inherent awkwardness of teenage life.' Soon afterwards, *Who's* executive producer Brian Minchin invited Patrick to write a TV episode. "It was fantastic to be asked," says Patrick, but he'd only recently done "a bunch of work for other people" and was keener to do something "really, really new".

Then Brian revealed that the producers were thinking about making a post-watershed spin-off series set in *Doctor Who*'s most famous school – and Patrick's eyes lit up. What was it about the 'spin-off set in Coal Hill' premise that grabbed Patrick, shook him by the shoulders, and made his mind race with thrilling possibilities?

"I wish I knew," he tells **DWM**. "I'd go after those ideas all the time if I did. You never know when or how something's going to grab you; the trick is just to recognise it when it happens and take it with both hands. But it felt rich with possibilities, and that's what you want in any idea. The chance to portray some of the things that I put in my books was definitely one, plus a raft of new characters and plots in an already fascinating universe."

Patrick, 44, has written nine books: two novels for adults (2003's *The Crash of Hennington* and 2013's *The Crane Wife*), one short-story collection (2005's *Topics About Which I Know Nothing*), and six YA novels, including the bestselling *Chaos Walking* trilogy – the latter instalment of which, *Monsters of Men*, earned him the prestigious Carnegie Medal in 2011, recognising outstanding new work in children's or YA fiction. In 2012, Patrick won the Carnegie again, for his novel *A Monster Calls*. The movie adaptation – starring Liam Neeson, Sigourney Weaver and Felicity Jones, and for which Patrick has written the screenplay – hits cinemas worldwide over the coming weeks. His latest novel, *The Rest of Us Just Live Here*, was published last year and has also been nominated for a Carnegie. Does writing YA fiction get harder as you get older?

"All fiction," he replies, "is imagining someone else, somewhere else, sometime else – which is just a way of saying, it's *all* hard. All the time."

Coal Hill School – now Academy – has been a part of the *Doctor Who* universe since the very beginning, first appearing in the show's début episode, *An Unearthly Child*, in 1963. It was also a setting for 1988's *Remembrance of the Daleks*, reappeared in 2013's *The Day of the Doctor*, and became a recurring location in the 2014 and 2015 series. *Class* tells the story of a group of Coal Hill students – Charlie, April, Ram, and Tanya – played by young new talents Greg Austin, Sophie Hopkins, Fady Elsayed, and Vivian Oparah. "The important thing," says Patrick, "is that they're modern teens; the kind you get in contemporary YA. If you aren't a reader of contemporary YA, you might be surprised at how much depth and complexity is expected – and, indeed, demanded. They've got full lives, of which they're the driving force – these aren't characters who stand around watching adults making decisions – which is what a modern teen life feels like and, paradoxically, why adults love reading YA fiction so much."

Are any of the characters based on Patrick's own teenage years? Or is that distinctly *not* how writing YA fiction works?

"Definitely parts are based on me. I started school a year early and was younger than everyone else, which is exactly the position Tanya is in. I know what that feels like!"

The students' physics teacher, Miss Quill, is played by former *Coronation Street* star – and one of British TV's most popular actresses – Katherine Kelly, and Coal Hill's former caretaker, the Doctor himself played by Peter Capaldi, drops by for *Class*' first episode. "It's not a cameo," Patrick stresses. "It's a guest-starring role. Big difference. I don't care for cameos; they take you out of the story, and I'm all about the story. And there are ways to plant Easter eggs that are a lot more fun," he teases.

How important was it to Patrick that the Doctor helped launch this new show?

"Very important. We're showing a new corner of the universe here, and it's important that we know where the Doctor fits, absolutely. But after that, the show has to stand on its own; earn its own stripes."

Elsewhere in this issue, Ed Bazalgette – who directed *Class*' first three episodes – explains, "We

CLASS

WRITTEN BY Patrick Ness
DIRECTED BY Ed Bazalgette (Episodes 1-3), Philippa Langdale (4-5), Wayne Yip (6-7), Julian Holmes (8)
STARRING Katherine Kelly (Miss Quill), Greg Austin (Charlie), Fady Elsayed (Ram), Sophie Hopkins (April), Vivian Oparah (Tanya)
GUEST STARRING Peter Capaldi (the Doctor)

IN A NUTSHELL

"Time has looked at your faces now. And time never forgets..." What if your planet was massacred and you were the sole survivor? What if the Doctor found you a place to hide? But what if the things that want to kill you have tracked you down – creatures of nightmare that want nothing more than to find a way through to Earth and take it for their own? And, worst of all, what if you haven't studied for your A-levels...?

It's a new term at Coal Hill Academy, and students are preparing for their Autumn Prom. But when the school comes under attack from the monstrous Shadow Kin, four alienated students must form an unlikely alliance to defeat them. And this incursion is only the beginning. Fear is coming. Tragedy is coming. War is coming. And the gang must pull together to fight against the monsters, and try to keep Coal Hill safe.

What does Miss Quill know about the TARDIS?

> **"We're showing a new corner of the universe here; it's important to see where the Doctor fits."**
>
> **PATRICK NESS WRITER**

wanted *Class* to have a very distinctive, different feel [to *Doctor Who*]. Patrick's audience is probably a slightly different demographic – although there will be a massive crossover as well, I think – so we had a license to shoot things that certainly you couldn't expect to for a show that goes out to very much a family audience." How dark *does* this show get?

"You can't ever do darkness for its own sake," insists Patrick. "It's got to be real and organic, or viewers – and this writer! – will smell a rat. Having said that, you might be surprised at how dark it gets, and all of it felt completely natural in the writing. These are young characters, but, if you read my books, you know that that's never been a barrier for me. Teenagers already think about these things, and face them, and engage with them. If you don't address the more serious things, you're abandoning a teen to face them on their own. And that isn't right."

Patrick has described *Class* as 'sexy', too...

"Oh, it's an awful word, isn't it? I just didn't want anyone to be surprised by the rather lovely, tender scenes we've got coming up between some of the characters. Much like darkness, if you do it for its own sake, then... well, yuck. But nor do I like lying, even by omission. They're young people; it's part of their lives. Plus, the cast are all so freaking pretty. I mean, just look at 'em!"

Was the BBC – and Brian Minchin and *Doctor Who* showrunner Steven Moffat, who, along with Patrick, are *Class*' executive producers – completely cool with the edgier content, or was there any fear of 'Don't be too dark', or even 'Don't be too sexy'?

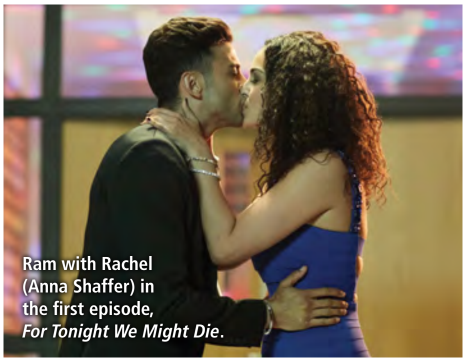
"If you've earned everything – if it all comes out of the story, rather than feeling tacked on – then you're 99% of the way there and it's *much* easier to discuss," Patrick says. "You'll see from the show that I'm not going to shy away from what I think is important, even if it's 'edgy' or even – that awful word again – 'sexy'. But, in reality, I wouldn't have agreed to write the show if I'd thought there would be problems. I pitched the show as it is, they took it on with enthusiasm, and off we went."

It may be a *Doctor Who* spin-off, then, but *Class* is very much its own show. "Every engagement with the *Who* universe is about the combo of writer and world, even on *Doctor Who* itself. The combination of Steven Moffat and *Doctor Who* is going to be different to the combo of Russell T Davies [showrunner, 2005-10] and *Doctor Who*, and that's as it should be. It keeps everything fresh, and challenging, and invigorated. To me, the key is engagement; acknowledging the universe you're in – and loving it, that's vital – and seeing how you, and it, can tangle and make a mark."

Class' first two episodes – *For Tonight We Might Die* and *The Coach with the Dragon Tattoo* – will première online on BBC Three, on 22 October, exactly ten years to the day after *Doctor Who's* original 'dark', 'sexy' BBC Three spin-off, *Torchwood*, began. *Class*' remaining six episodes will début on BBC Three over subsequent weeks, and the series will also, we're promised, air on BBC One at a later date. Asked why this BBC Three/BBC One combo is a perfect fit for *Class*, Patrick says: "Streaming is how we watch so much TV today, and the quality of streaming TV is second to none. I was excited by the chance. It gives people the opportunity to seek it out and claim ownership."

And we cannot wait. Patrick sums up why *Class* will be unmissable telly, for viewers of all ages: "Great performances, dark and knotty stories, scary and insinuating new monsters, ultra-high production values and VFX, plus Katherine Kelly being caustic and hilarious! All good reasons – but mainly I made it because I love it. That's the only real reason any writer can ever offer." **DWM**

Episodes 1 and 2 of *Class* arrive online on BBC Three on Saturday 22 October, with the remaining six episodes premièring thereafter.



Ram with Rachel (Anna Shaffer) in the first episode, *For Tonight We Might Die*.

Varun (Aaron Neil) with Ram in Episode 2.

Coach Dawson (Ben Peel) – owner of an interesting tattoo.

THE DWM INTERVIEW

JACK

On *Torchwood*'s 10th anniversary, Captain Jack actor John Barrowman reveals why he's on a quest to return...

INTERVIEW BY **BENJAMIN COOK**

I'm on Skype to John Barrowman. Hello, Harkness, my old friend. "You've got a fan," he says, from his home in Palm Springs, in southern California. "I love **Doctor Who Magazine**, and that's why I want to do this." And the Captain Jack actor, 49, knows a thing or two about being a fan. I can see his full-size, black Dalek from here, skulking in the corner of the room behind him. "There he is," beams John. "That's the one from the show. If I'm correct, that's the one that shot me." If it is, it's had some work done. The Dalek that exterminated Jack in 2005 *Doctor Who* episode *The Parting of the Ways* – before 'Bad Wolf' Rose Tyler brought him back to life, rendering him immortal – was a bronze model. "When I wanted one, I had to buy it, obviously," persists John, "and they said, 'Which one do you want?' I said, 'I want the one that shot Jack. I want the one that made history.' But also – I don't know if you can see –" He moves his webcam closer to the Dalek. "On the front, I had them put –"

Is that... the *Torchwood* logo?

"Yeah! I said, 'Can you put it on the front? – because no other Dalek will have that.' It's very special. How cool is that?"

Reckon you're Captain Jack's biggest fan? Well, you're not. John is. His *Doctor Who* collection is bigger than yours. The Dalek is its crowning glory. He owns more Captain Jack merchandise than you do. And he's written more Captain Jack fan-fiction than you have. Some of it has been published. He's even named one of his beloved dogs after La Harkness – Captain Jack, an eight-year-old rescued Jack Russell from Cardiff Dogs Home. *You* haven't done that. What's more, John can cosplay as the fifty-first-century Time Agent at the drop of a hat – or, on occasion, the drop of a World War Two RAF cap.

"I did it the other day," he confesses, "in a photo op. Somebody brought along a Captain Jack coat. Although it wasn't *my* coat, it was the same length, it was the same feel, it was a really good replica, and, literally, when I put it on... I looked at the photograph afterwards, and I'd just somehow hit the right pose. I *was* Jack. You couldn't see my clothes underneath, so it looked as though this guy was *with Captain Jack*. Putting on Jack's coat is like –"

A spiritual experience?

and JOHN

“Yeahhh. Well, kind of,” he chuckles. “Jack’s personality is like wearing an old coat – it just comes flooding back.”

John loves dressing up. You’ll have seen the photos of him at this year’s San Diego Comic-Con, cosplaying as – among others – Marvel superhero Squirrel Girl [right], DC Comics’ Harley Quinn, and *Futurama*’s Zapp Brannigan [below]. “I’m a big fan of all things geek and nerd,” he attests. “When I do the conventions, I’m there for the fans, but also the fans are coming to see me enjoy the convention, so I like to dress up. It’s fun. It’s me letting the fans see that I’m just like them; I’m just a big idiot. I guess that’s why the fans appreciate it. Not many people – and I’m just saying this, no pun intended – would have the nuts to dress up as Squirrel Girl. But I was hosting the Eisner Awards [the comicbook industry’s equivalent of the Oscars], and I said, ‘I want to dress up in a different genre costume for each presentation.’ Everyone said, ‘Oh, he won’t do it,’ and I’m like, ‘Screw it, of course I’ll do it.’ Well, the fans loved it. Oh my God, it went *viral*.”

How does John choose his outfits?

“I pick things that are niche, that I know certain people will get and others may not. In my drawer in the office I’ve got Squirrel Girl comicbooks. I know Squirrel Girl. That costume took a lot. I had straps and things on to hold the tail. The whole outfit, at the moment, is sitting in the back of my car – I’ve got a Mercedes with a rather big trunk – and the tail is the same size as the trunk! It’s huge. And I did Zapp Brannigan. I wore my Zapp costume to introduce Matt Groening, who created *The Simpsons* and *Futurama*. As he walked on, Matt Groening looked at me and went, ‘Only you! Barrowman, I love you.’ I’ve been Zapp three times now. When I cosplay, I like to do what’s called ‘the Barrowman Twist’ – I try to mix it up – so I came on the other day as Zapp, but with white, tacky, high-heel shoes on. It looked great. People are like, ‘You’re wearing high heels?!’ I say, ‘So what? Eddie Izzard has been doing it for years. Prince wore high heels.’ Someone said to me, ‘Yeah, but that’s because Prince was short.’”

This summer alone, John’s other cosplays have included Ariel from Disney’s *The Little Mermaid*, at Orlando’s MegaCon; a cross-dressing Darth Vader, at Washington DC’s Awesome Con; both the TARDIS and the Tenth Doctor, at Melbourne’s Oz Comic Con; and a horned, begoggled Pokémon poacher at Chicago’s Wizard World Comic Con.

“I’ve been playing Pokémon GO a lot recently,” he explains – he’s Team Valor – “so in Chicago I wore a Pokémon dress, and I had outrageous high-heel shoes on, and horns. And I came on playing Pokémon. Sometimes I put a wig on, too – it’s kind of anime and a bit saucy – and a rainbow tutu. I have people coming up to me going, ‘Aren’t you worried what people will think?’ I say, ‘Who gives a damn what people think?’ That’s what the whole point of cosplay is, isn’t it? To do different things, and be different people, and not be judged for it.

“Look, I love the job that I do. I’m doing the job that I absolutely have always dreamed of. The fact is, a lot of people in this industry are doing it solely for the money. We all know them. We’ve met them. And that’s their prerogative. That’s fine. I’m not judging them on that. Of course I know it’s a job, don’t get me wrong… but there’s so much more to it for me than just picking up a paycheck, and you can make it so much more fun if you just kind of, like, let your hair down a little bit.” ►

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> “I’m a big fan of all things geek. I like to dress up. It’s me letting the fans see that I’m just like them.”

John Barrowman

Eve Myles is delighted to meet John Barrowman.

Let's talk *Torchwood*. Created and showrun by Russell T Davies, and set against the backdrop of Cardiff's mean, alien-congested streets, *Doctor Who's original* dark, edgy BBC Three spin-off began ten years ago this month – on Sunday 22 October 2006. It starred John as Captain Jack, *sans* Time Lord, *sans* Tyler, *sans* TARDIS, and its viewing figures broke records for the digital channel. When *Torchwood* returned for a second series, in 2008, it had transferred to BBC Two. Its third run, a five-part serial titled *Children of Earth*, aired on BBC One over consecutive weeknights in the summer of 2009. A ten-part fourth series – co-produced by the BBC and American network Starz, and set predominantly in Wales and the US – was broadcast in 2011, under the umbrella title *Miracle Day*.

And then, well…

In October 2012, in an interview with Graham Norton, Davies – who had returned to the UK following a stint in LA, from where he'd showrun *Miracle Day* – declared that *Torchwood* was in "a nice limbo", and admitted: "I would have carried on if circumstances hadn't brought me back to this country." But, he affirmed, *Torchwood* may not be spent: "Those shows can come back in ten, 20 years' time," Davies said. Since 2015, Big Finish has kept the torch lit, with its official audio plays. The most ambitious yet, *The Torchwood Archive*, is released this month to celebrate the show's 10th anniversary. There's been a smorgasbord of *Torchwood* comics and novels, too – some penned by John and his sister, Carole. They wrote 2009 *Torchwood Magazine* comic strip *Captain Jack and the Selkie* together, 2012 *Torchwood* novel *Exodus Code*, and now a series of *Torchwood* comicbooks for Titan, which kicked off this August with *World Without End*.

A decade in, and the fans still can't seem to get enough of *Torchwood*. To what does John attribute the show's continued popularity?

"That's a… not a hard question to answer, but I don't want anyone to think that I'm being egotistical or arrogant. First off the bat, when we started, we had a great team behind us: Russell, Julie [Gardner, executive producer], Chris [Chibnall, head writer and co-producer on Series One and Two], and all the people who were involved in the very beginning, who committed to it. From the first day that Eve [Myles, who played Gwen Cooper] and I met – at the BBC, down in the basement – and she just looked at me and went, 'Oh… my… God! You're John Barrowman,' I was like, 'Okay, I'm going to love this girl.' Where it clicked, I think, and why people are still with us today – whether it's a comicbook, a Big Finish audio, or a marathon on Amazon, or Netflix, or BBC America – is that the characters feel *real*. They have problems, they have jobs, they have passions, they have secrets. That mimics all our lives.

"The writers looked at our personalities… they looked at Eve, who's a very compassionate, warm, loving woman, and they picked up on that, and then the humanity that Eve brought to it. I'd say that Jack brought –" He breaks off, laughing. "*Jack?!* That's really weird." He corrects himself: "*John* brought… I mean, I brought a little bit of sass to it. I'm a very off-the-cuff, fun, flippant, don't-give-a-toss kind of person, and the writers picked up on that. They wrote me some amazing one-liners. The writers took parts of us and brought them out in the show. *That's* why *Torchwood* is still a big success."

John with his sister and co-writer, Carole.

JOHN AND CAROLE E BARROWMAN PHOTO © GEOFFREY SWAINE/REX/SHUTTERSTOCK

"I dropped a few hints, and everyone was like, 'Oh my God, Barrowman wants to bring back *Torchwood*!'"

In **DWM** 503, I posed the same question to *Doctor Who's* executive producer – previously *Torchwood's* script editor (on Series One and Two), assistant producer (Series Three), and UK producer (Series Four) – Brian Minchin: why is *Torchwood* still so popular? "A lot of it *is* John, I guess," Brian replied, adding: "*Torchwood* was made in a wonderful kind of insane energy. We made the first two series *so* quickly, with so much creativity, especially from Russell and Chris… I think people identify it as a bit of an outsider show. People like an underdog. And *Doctor Who* has long stopped being an underdog… People like having a show they feel ownership of, and you're able to feel more ownership of *Torchwood* than of most TV shows."

"No matter what generation they are, the fans feel ownership of it," concurs John, "and I love that. I just did the big Comic Con in Chicago, and not only have I got the adults coming up to me, who watched *Torchwood* the first time around, but also they're introducing their kids to it now. A lot of younger fans, because of *Doctor Who* and Captain Jack, are discovering *Torchwood*, its characters, and its energy, and identifying with it. It seems to be a cycle."

I read John some more of Brian Minchin's comments: "*Torchwood* had so many different ideas of what it could be. Each episode of that first series was kind of a different take on it, from each different writer, and I like that in a TV show. It wasn't slickly the same every week. It had rough edges to it. The first two series had an uncertain connection with reality, but I rather liked that. And wasn't *Children of Earth* fantastic? That series felt like it had a real clear intent. Then *Miracle Day*, once again, reinvented the show brilliantly…"

Again, John is nodding in agreement. "Absolutely, yeah. Correct," he says. "But also it's a show that… well, we had *Doctor Who*, and nothing compares to *Doctor Who*, but… we'd never had anything like *Torchwood*. I don't want this to sound arrogant, but if you look at shows on television now, we were one of the first to have this secretive team, this secretive organisation, that was protecting the world. I mean, you've got *Scorpion* [CBS, 2014-present] now – that's like *Torchwood*. I could name certain Marvel franchises – they're like *Torchwood*. Even *The Tomorrow People*, which was done by The CW [the US TV network's 2013 remake of the 1973-79 ITV series] and starred my friend Robbie Amell – they look like they're in the Torchwood Hub! Go back and look. So we were kind of groundbreaking, in more ways than one."

Recently, John has been going back and watching lots of his old *Torchwood* episodes. "At conventions, when I have people saying things to me about *Torchwood*, I think to myself sometimes, 'What are they talking about?' So I wanted to go back and see."

And what did he think?

"There are some really good episodes," he considers, "and there are some not so great episodes – there were some rocky episodes where we were trying to find our feet – but I love every single one of them. I mean, even – ha! – the character with the fish head…" This is the Blowfish, who first appeared in Series Two opener *Kiss Kiss, Bang Bang*, then popped up again a few weeks later, in a flashback in *Fragments*, and has also been briefly glimpsed in various *Doctor Who* episodes. "It looked like a mask," smiles John, "but, if you immersed yourself in it, you believed it. I think we triggered something in the adults from when they were kids watching *Doctor Who*. When the Auton dummies, in the 70s, their fingers came apart [the mannequins' fingers dropped away to reveal concealed guns, in 1970's *Spearhead from Space* and 1971's *Terror of the Autons*], although we knew that that wasn't possible, it still scared the s*** out of us, because we jumped into it and believed it – just like we knew that the TARDIS was really just a police box. That's what *Torchwood* did. People *wanted* to believe it, to make it work."

Unsurprisingly, John has no difficulty watching himself on screen. "I've worked with people, on *Doctor Who* and *Torchwood*, who cannot watch themselves. I say that I understand it, but I really don't. I'm *not* one of those actors. Each Saturday that I was in *Doctor Who* – or, when it was *Torchwood*, whether it was Sunday, Monday, Tuesday, whatever – I used to sit and watch the episode, like a fan. I've got a photograph – it's in my autobiography – of David [Tennant], Eve, and I, and we had pizza, and I think we were watching the Face of Boe episode." This is the 2007 *Doctor Who* series finale, *Last of the Time Lords*, which suggested that the near-immortal, old and wrinkly Face in a case could be Captain Jack from the future. "We wanted to watch that one for ourselves," laughs John.

"And when I flew back from Chicago the other night, I watched three episodes of *Torchwood* on the plane. I watched the three prior to Tosh and Owen dying [2008's *Adrift*, *Fragments* and *Exit Wounds*, all written by Chris Chibnall]. When I was done, we'd just landed, and the girl behind me tapped me on the shoulder – she didn't see my face, because she was sitting behind me – and she said, 'Hey, you were watching *Torchwood*.' I went, 'Yeah, I was,' and I turned around. 'OH MY GOD,' she went, 'JOHN BARROWMAN!!! YOU WERE WATCHING YOURSELF?!?!' I was like, 'Yeah,' and she was like, 'That is so awesome.' But I don't watch *Torchwood* to critique myself; I watch it to kind of go, 'Damn, that *was* awesome!' – to celebrate what we accomplished and what we did. Truly, *truly*, I go back and I still enjoy watching it."

On the Saturday of this year's San Diego Comic-Con – 23 July – John announced that he was "working very hard" to return *Torchwood* to our TV screens. "I have a phone conversation on Monday," he told the official Comic-Con stream, "to see how we can get it back on television." And he thought he had a decent chance of making it happen: "The fans know me well enough: I'm only going to say it if I mean it and believe it."

What was that all about, then, John?

Ready to hop back into *Torchwood* as soon as you like!

John in US TV series *Arrow*.

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He takes a deep breath. "Well," he says. "Okay. My sister and I, not only with our *Torchwood* comic for Titan, but also we've written the Malcolm Merlyn DC comicbook [August 2016's *The Dark Archer*, set in the world of The CW's live-action TV series *Arrow*, in which, since 2012, John has played the small-screen version of DC Comics villain Merlyn], and we're working on another project that's going to be a graphic novel, then hopefully a TV series and possibly a film... so I'm going into production companies at the moment – also with *Hollow Earth*, our book series [John and Carole's 2012 novel *Hollow Earth*, its 2013 sequel *Bone Quill*, and 2014's *Book of Beasts*], as people are interested in doing that – and every production company I go into, I'm not kidding, they say, 'Is there any way we could get *Torchwood* back up and running?' I've heard this so many times that I thought, 'F*** it, I'm going to find out if we can do it.'

"I started planting seeds, dropping a few hints, and it did exactly what I wanted it to: it blew up and everyone was like, 'Oh my God, Barrowman wants to bring back *Torchwood*!' Which, I've got to be honest with you, I *really* do. Because I travel around the world, I go to all these conventions, I see all these people – and I speak to all these production companies – who are desperate for it to come back. So I put in a call to Julie. And I emailed Russell. I told them that this was happening. I said, 'I don't understand why someone high up doesn't just say, "We mustn't be afraid to let *Torchwood* flourish. Let's do this!"' Julie said, 'Let's have a conference call. Let's talk about this.' And Julie was great. She was very upfront with me. I appreciated that. I listened to what she had to say. Although we've argued on many occasions, I still have a great spot for Julie in my heart, and I like the fact that we can argue and still talk afterwards.

"Also, I still have this thing in my head, reminding me of something that Russell told me very early on. Years ago, he told me, 'We don't write it for the über-fan. We write it for a bigger audience.' I had to think, 'Am I just doing this for the über-fan?' Because the über-fan would want you to bring back the Master, that kind of thing, right? But the general audience just loves *the show*. Well, I *am* thinking of the bigger, general audience, and it's stupid to allow anything to stand in the way of *Torchwood* returning.

"I don't want this to sound like it's me complaining," John stresses, "because I'm not. I'm very happy with what's happening in my life; I just really would love to see *Torchwood* back again. Because I love the show, I'm passionate about it, I love the character, and there's a lot of – bluntly – money to be made by the BBC from the *Torchwood* brand. ►

JACK CHAT!

John has chatted to **DWM** before – but it's been a while...

■ "When I was introduced, Billie [Piper] was like, 'This is going to be so much fun!' And Chris [Eccleston] said, 'This is going to add another dimension. It's going to be great.' Immediately, I felt like I was embraced... They've both taken me under their wings, basically, and now we're *all* flying."
DWM 357 – Interviewed February 2005

■ "I find talent attractive, rather than someone quintessentially beautiful. I actually think David Tennant is very sexy. He has confidence, and he exudes that when you talk to him. And Chris Eccleston is sexy, too. I liked his kind of angsty darkness."
DWM 378 – Interviewed November 2006

■ "I can't lie to you and say that I'm not a confident person, but there were nerves [about *Torchwood*]. Yes, I was nervous. No spin-off from *Doctor Who* had ever worked in the past. It could have bombed. We were totally prepared for it to bomb... also, it was the first time that I'd had a TV show laying on my shoulders. The show was being built around Jack. But hey, never let 'em see you sweat."
DWM 397 – Interviewed May 2008

DOCTOR WHO
WHO'S ARMY!
PLUS!

■ "It's changed my life. I can't even go to the grocery store anymore. I mean, I still do, but I get people coming up and asking for autographs. I've even signed Face of Boe photos! People ask and I can't say no."
DWM 398 – Interviewed March 2008

■ "In Series One [of *Torchwood*], we were like a newborn, learning to crawl. Series Two, we were learning to walk. And now, in Series Three, we're *running*. We've found our feet. We still have the alien threat, but now we're more of a thriller drama. It's a lot darker, which is what Russell [T Davies] wanted *Torchwood* to be in the first place."
DWM 410 – Interviewed May 2009

■ "What I'd love, what I think would be great, is if Midshipman Frame [from 2007 *Doctor Who* Christmas Special *Voyage of the Damned*, and 2010's *The End of Time* Part Two] became Jack's companion in *Torchwood*. He's the perfect companion for Jack. It'd be like Batman and Robin. Of course, I'm Batman. He's Robin."
DWM 417 – Interviewed April 2009

■ "When he's in *Doctor Who*, Jack is very different to the Jack that's in *Torchwood*, because he knows that the Doctor is the leader. There's a weight off Jack's shoulders. Everybody knows my love of *Doctor Who*. I would do it at the drop of a hat. If the public and the fans want it, then let's do it."
DWM 437 – Interviewed May 2011

John Barrowman and Gareth David-Lloyd take a trip to the *Doctor Who* Experience during their recent return to Cardiff.

PHOTOS BY JON POUNTNEY

I'm speaking from a business point of view now. It's a branding dream. If we're being asked to do the Big Finish stuff; if I'm being asked, with my sister, to create new *Torchwood* comicbooks; if they're wanting to release new Captain Jack action figures… there is a market for it out there.

"Let's move forward. It could be so great. When I come back [to the UK] in October, I'm going to try to take Chris Chibnall out to dinner – because if Chris decided that he wanted to do *Torchwood*, or to give us his blessing, that would be fantastic. Chris was a great supporter of *Torchwood*, and he was our major writer for those first two series – so who knows? I'm telling you, *I* can raise the money to bring it back. I know that."

Although Captain Jack was created by Russell T Davies – who showran *Doctor Who* throughout the Eccleston and Tennant eras – the character first appeared in Steven Moffat-penned, two-part 2005 serial *The Empty Child/The Doctor Dances*. "The idea of that character," Andy Pryor, *Doctor Who*'s casting director, recounted in **DWM** 376, "presented this most startling possibility of John, who, for me, is the perfect person for the role. He's incredibly contemporary in many ways, but still he has that matinee-idol look and delivery… it must have been one of the easiest decisions in the history of casting, let alone this show, because he came into the audition, charmed the pants off us all, made us howl with laughter, and read the scenes brilliantly. Happily enough, that afternoon, we had a meeting with Jane Tranter [Controller of Drama Commissioning, 2000-06], who, within five minutes of watching John's audition tape, was like, 'Wow! Yes, absolutely!'"

I first met John in February 2005 ("You were a baby," he teases), in Cardiff, on the set of Episode 11, *Boom Town*, a month before the revived show began airing on TV. Did John have any sense of how successful *Doctor Who* and, with it, intergalactic scoundrel Jack Harkness were about to become?

"I didn't. No, none of us did. That's being totally honest. I don't think I put the weight as much on my shoulders as I probably should have. I just ran with it. I guess I just got a gut feeling with it. At that time, it was only five episodes [Episodes 9-13 in 2005], and any actor, when you're going into something, you want to make an impact. I thought, 'This guy's not meant to be likeable,' and people *didn't* like Jack the first time they saw him; they thought he was an arrogant kind of show-off type person. When I heard that, I was like, 'That's awesome,' because that's what we wanted. Then it was time to turn the tables and change him to become part of the team, and that made even more of an impact. But I credit the success of it to the writers [Steven Moffat wrote Episodes 9-10, Russell T Davies wrote 11-13]: they captured my personality in Jack Harkness, and I was able to flourish with it."

Earlier this year, in an interview with the *Big Issue*, John said: "I think I was part of the greatest season of *Doctor Who* ever." That's quite a claim.

"This might be my ego talking," John tells me, "but we *were* the golden age. I get a warm, tingly feeling when I talk to people about it, and they say, 'What makes that, the time you were on *Doctor Who* with Billie [Piper, who played Rose] and Christopher, and then David, and all of the things that happened during that period… what makes that the

John Barrowman records a scene for *Boom Town* in 2005 with Noel Clarke, Christopher Eccleston and Billie Piper.

“This might be my ego talking, but we *were* the golden age – because we helped bring it back.”

golden age of *Doctor Who*?’ And I say, ‘Because we were the ones *who helped bring it back*. Everybody else beyond that point, it’s been wonderful, but…’ None of us knew what was coming – how huge the show would be – but what we did know was that we were recreating something iconic, and we were adding new things to it. On *Boom Town*, with Christopher, they were bringing out the darker side to the Doctor. It was something different to explore. It was a risk. And there had always been the Doctor, his female companion, and maybe another, third companion, who was a male, but usually that male was… you know, it’s either someone from another universe – you’ve got, like, Adric – or someone from the UK, like the Scottish guy in the kilt, Jamie. To be someone who was an American-speaking person, to be on that show, I was like, ‘Oh wow!’ – because I never would have thought that that would even be possible, growing up in the States, having left Scotland…”

Born in Glasgow in March 1967, John emigrated to America with his family when he was eight, moving to the city of Joliet, Illinois. America’s Public Broadcasting Service (PBS) aired *Doctor Who* omnibuses on Sunday nights, and John would stay up late to watch – every Sunday, all through middle school and high school. “I always flunked the Monday morning spelling test,” he told me, in **DWM** 357, “because I’d stayed up so late the night before. But *Doctor Who* was always too important to miss.”

Thirty years later, on Saturday 26 March 2005, John watched the Nestene Consciousness – and its Auton agents – return to TV, in the inaugural episode of Davies’ twenty-first-century *Who*, *Rose*. “I didn’t know it was going to be the Autons, and for me that was an omen,” says John, today, “because the Autons, going back to the 70s, were the aliens that I absolutely feared. I used to walk past storefronts with my mother and see the mannequins in the windows, and she used to have to hide me inside her coat. When I saw them back, in 2005, I was like, ‘Oh my God, this… this is going to change family-viewing television for years to come.’ And it did. At that moment in time, no matter if *Doctor Who* was going to be a success, I knew that my life was about to change.”

Sure enough, a year-and-a-half later, John was heading up *Doctor Who*’s brand spanking new, adult-orientated spin-off. Did he have good omens then, too?

“The first episode of *Torchwood*? Yeah, it could have been a flop and a failure, couldn’t it? But I don’t know… I didn’t recognise that.”

So he was fearless back then?

“I like to think that I *still am* a little bit fearless. I think this goes back to my theatre roots. I’ve done shows in the West End that were huge successes, and I’ve been involved with shows, that were on my shoulders, that were massive flops. Do I worry sometimes? Of course I worry. Of course I get nervous. But I’m not going to let it control me. If it did, I’d be a mess, because there are things every day that I *should* be worried about. I kind of live my life only worrying about either today or tomorrow, not what’s coming at the end of the week, and I prep for things that way. I look at it like doing a West End show: if I’m in Act One, I only worry about Act One. Why worry about Act Two while you’re doing Act One? Finish Act One, and then in the intermission you can worry about Act Two. And that’s the way I kind of look at every day.”

He treats life like a West End show. Barrowman, could you *be* any more showbiz?

“Well, [his husband] Scott would probably disagree,” he says. “He’s probably sat in the other room going, ‘John, what the hell are you talking about? *Scott!*” he calls into the next room. “Am I a worrier? Do I worry?”

Scott yells back: “NO!!!”

“Come here,” beckons John. “We’re trying to figure out… do I get nervous? Did I worry much when I started on *Doctor Who* or *Torchwood*? Because Captain Jack could have been a huge flop. Did I ever fret about that?”

Scott leans into frame. “No,” he says, “you always enjoyed it. The only times I’ve seen you kind of get anxious are before stage shows; not before filming.”

“There you go. And do I watch myself on TV more than *you* watch me?”

“Um…” Scott just laughs.

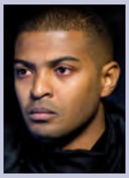
John turns to me. “I definitely do,” he grins. “I don’t think Scott minds.”

WHAT THEY’VE SAID ABOUT JOHN...

ELISABETH SLADEN

Sarah Jane Smith, 1973-2011

“Captain Jack! I just adored John Barrowman from the minute I met him. I think John would be an amazing friend. He’s outrageous… He brings such energy. He goes for it 110%.” (**DWM 397**)



NOEL CLARKE

Mickey Smith, 2005-10; Writer, *Torchwood: Combat* (2006)

“John is an incredibly nice guy. He’s full of life, full of excitement, he loves to work. When Barrowman is in a room, he will let it be known. Every second word is a joke. He’s an incredibly humorous man. I can say nothing bad about him.” (**DWM 398**)

RUSSELL T DAVIES

Showrunner, 2005-10

“You always know when John is in the building… Half the room falls in love with him, half flees in shame!” (**DWM 360**)

FREEMA AGYEMAN

Martha Jones, 2007-10

“John is like a catalyst: if you’ve something naughty bubbling up inside you and you suppress it, as soon as he’s around it all comes out… After just a day of working with us, René Zagger, who played Pandra [in 2007 *Doctor Who* episode *Utopia*], looked at the three of us and said, ‘Right, you’re the sensible one,’ pointing at David, ‘and you’re the naughty one,’ pointing at John, ‘and you,’ he said, pointing to me, ‘are easily led astray!’” (**DWM 385**)

CATHERINE TATE

Donna Noble, 2006-10

“Oh, he’s such a quiet man. You literally have to tease John out of the trailer… He’s so reluctant to get on stage and get in front of the camera… We had to do a radio interview at – was it Capital or somewhere? They asked me, ‘Could you do an ident in one of your character voices?’ I said, ‘What, just off the top of my head?’ I had to make up this ident on the spot – and in my direct line of vision, through the studio window, was John’s bare bum pressed up against the glass! You just have to focus and think to yourself, ‘He’s a terribly genteel young man, really.’ It’s his way of showing support.” (**DWM 398**)

In May 2016, actress, activist, and *Harry Potter* alumna Emma Watson interviewed journalist, author, and broadcaster Caitlin Moran for Our Shared Shelf, a feminist book club founded by Watson. Culture is key, explained Moran, to shifting social attitudes – towards gender roles, sexuality, and a whole range of issues: “For too long, these kinds of conversations have only happened in politics or in academia,” she said, “and, you know, not many people will pay attention to those things. You only come to those things late. You will only come to academia when you’re in your teens or in your ►

twenties. You probably won't start engaging with politics until that time as well. But as a child, when you're growing up, what you think the world is – and what your possibilities are – is stories. It's the films you watch, it's the TV you watch, it's the things that you see in magazines, and that's why making sure that you have as many different stories as possible and as many different people represented in these things are key... Culture is there to show you possible futures... Show us a *better* future. Show me amazing people doing amazing things."

As an example, Moran cited – who else? – Captain Jack Harkness: "When I was growing up," she recounted, "the worst thing you could say to a boy in the playground was, 'You're a gaylord.' You know? 'You're a queer.' They were destroyed. To say that someone was gay, that was the end of their life. Then you fast-forward 20 years... and Russell T Davies writes, first of all, *Queer as Folk* [Channel 4, 1999-2000], and then takes over *Doctor Who*, and writes into *Doctor Who* this brilliant, swashbuckling, bisexual superhero, Captain Jack Harkness, who in one episode [*The Parting of the Ways*] kisses the Doctor, on primetime TV – and not only are there no letters of complaint to the BBC about this, but when I go to my daughter's school on Monday morning, there are boys in the playground fighting to play this bisexual character." [*You can watch the full interview at tinyurl.com/EmmaCaitlin – Ed*]

Those kids playing Captain Jack in the playground in 2005 are now young adults. Come 2016, can we overstate how much that character has, for many of them, made the world a better place?

"This is something I'm really proud of," declares John. "The fact that you're telling me... particularly those two people, who I'm fans of... I mean, I never thought Caitlin Moran or Emma Watson *knew who I was!* That's just thrilling to think. Obviously it made an impact on Caitlin, and I experience it every weekend when I go to conventions and I meet those kids, who are now older, and many are in relationships, and they've had the courage, as they've grown up, to be themselves and not apologise for who they are. Because the one thing, more than anything, that they say to me is that when they watched Captain Jack they didn't realise, until they were going through puberty, how important it was that he was unapologetic for who he was. And I like to think that I am brave enough as a man that I am unapologetic for who *I* am. I didn't know, at the time, that that character would be so impactful, but the more I meet people, the more I do realise. And I think he still makes an impact... This is why I talk about Russell and Julie with such great affection – because they allowed that to happen. They allowed an actor to come on board who didn't apologise for being who he was, and they didn't apologise for who I am either."

"If you buy into *Torchwood* and you buy into John, you know what you're getting," Davies explained in **DWM** 437, when he was making *Torchwood*'s fourth series with the BBC and Starz. "Honest to God, in terms of his sexuality – whether Jack's bisexuality or John's gayness, which becomes part of the equation – not a word from anyone at Starz. Not a question, not a doubt, not a niggle."

"I was nine years old when I realised I was gay," John told me in May 2008, in an interview published in **DWM** 397, "and I knew that I was different, but I never for one minute thought there was something wrong with me. If kids see people like me or Russell on TV, maybe it's easier for them to come out. I want to give young guys and girls a role model. I never used to think that I was going to be political or fly the gay flag for the community – but do you know what? I am. And I have to."

Jack impresses his audience in *Bad Wolf*.

"People still say to me, 'You couldn't have been naked in that scene?' But I wanted to prove a point!"

Today, John tells me: "People call Jack bisexual, people call him omnisexual, people call him pansexual, people call him whatever they want. The fact of the matter is, for me, for John Barrowman, you had an openly gay man who, at one point in his career, made a decision to be open, and it could have destroyed my career – but I met a group of people, led by Russell and Julie, who took that and turned it into something even greater. And it helped change things. Back then, in 2005, we hoped it would. We didn't *know* it would. But it has. And now we have a generation of kids who don't care who people love, and I am allowed to marry my husband, other people are allowed to marry who they love, and things are changing – for the better, on the whole – all the time. If we were a huge impact in the change, it was because Jack was such a strong, unapologetic, wonderful man. So hallelujah. I feel really proud, and I feel really honoured."

Were Captain Jack to début in *Doctor Who* today, his sexuality wouldn't be such a big deal. I wonder if he'd make less of an impact on viewers...?

"I think you're right. Maybe he would. I do think Jack opened the door for a lot of other TV shows to bring in – and I don't want to put the labels on, but – characters that aren't, simply, straight. What I will say is, the majority of, let's say, gay or bisexual characters are still a little bit stereotyped. The one thing that I think is *still* different about Captain Jack is – it's two words – he's *a hero*. Captain Jack is a hero, and there aren't very many heroes out there who 1) are portrayed by openly gay men or women, and 2) are characters who don't care about their sexuality and are unapologetic about who they are. Even Deadpool [the Marvel Comics character played by Ryan Reynolds in the 2016 film *Deadpool*] – although I loved Deadpool, because of his sass – was very toned down from the comics. We didn't tone anything down for *Doctor Who*.

"Well, no, the only thing we *did* tone down was when I pulled the gun out of my –" In 2005 episode *Bad Wolf*, a disrobed Captain Jack produces a compact laser gun from "somewhere you don't wanna know" about his person, with which he blasts robot fashionistas Trine-E and Zu-Zana's heads off. "People still say to me to this day, 'You couldn't have been naked in that scene.' I say, 'I was completely, stark-bollock naked,' and I did it because I wanted to prove a point: that we *could* do it, that we were brave enough. But there was one take where, as I pulled out the gun, I literally winced – 'Ow!' – and they went, 'That's great, John. Uh, can we just bring it down a bit, to make it a little *less* like you're pulling it out of your anus?! How about putting it so that it's, like, between your butt cheeks?' But that's the only thing I remember us toning down."

The *Torchwood* moment that still resonates strongest with most fans, over and above any other, is the death of Jack's colleague and lover Ianto Jones, played by Gareth David-Lloyd, in the penultimate episode of *Children of Earth*. "We were all upset that it was going to happen," admits John. "We understood *why* it was happening. I remember Russell having a conversation with me – because he'd always come to me, as leading man, and talk about what was going to happen – and he

explained that the relationship between Ianto and Jack was becoming something that he didn't want it to be. It was becoming about being gay. Ianto wasn't defined as being gay. Ianto fell in love with the man Jack Harkness. Russell used to say to us, 'You can't choose who you fall in love with.' It's like when Jack kissed the Doctor and Rose, and we wanted to make sure that it wasn't a man kissing a man because he wanted to get in bed with him; it was about a man who loved both a man and a woman – the Doctor and Rose – in the same way, and he'd do exactly the same thing for both of them.

"Ianto and Jack's story wasn't about being gay; it was about love. There aren't really many other relationships like that on television, between two men. But Russell said – I'm paraphrasing, but – 'It's becoming a cutesy thing, rather than a meaningful, moving thing.' People were turning Jack and Ianto into something that it wasn't. It wasn't about love anymore. 'I need to finish it,' Russell said. I was like, 'Okay, you're the boss.' We wanted to show that it was love. But we had no idea – *I* had no idea – that it was going to be so impactful."

Ianto's death triggered protests from fans. The 'Save Ianto Jones' campaign raised more than £10,000 for Children in Need. However, other fans sent threats and abuse to the *Torchwood* production team. "And there were people online saying, 'We will *never* watch the show again. I *hate* you for this.' Many of them were talking to me," recalls John. "I'm like, 'I just say the lines!' People still, to this day, say that they haven't watched *Torchwood* since Ianto died. But I bet they have. Of all the people who said they wouldn't, most of them came back. But they like to complain about it. I get it. What's really amazing is, to this day, there's the shrine." A fan-made Ianto shrine – drawings, messages, and other heartfelt tributes – still adorns a wall opposite Coffee Mania on Cardiff Bay, over seven years after the fictional *Torchwood* character bit the dust. "Gareth and I went back there recently, to do some photos for Big Finish. That shrine's quite something.

IANTOS SHRINE

Paying their respects.

PHOTO BY JON POUNTNEY

"In the meantime," says John, flashing the brightest, whitest, cheekiest of Barrowman grins, "my sister and I have created, in the comics, a new relationship for Captain Jack, with Hollis. Sorry, Ianto! Carole said to me, 'What would be your big fantasy?' I said, 'A big, muscly black man.' I'm not a fan-fiction person, but in a way I'm kind of writing my own fan-fiction, aren't I?"

Writing with his sister Carole is, says John, the most rewarding of creative partnerships. "But there was an element of training," he smiles. "Here's how I trained her: when we were writing my autobiography [2008's *Anything Goes*], I told her, 'Come live with me for three months. Then, if this autobiography does well, there are other things that we could write. Let's use this as the springboard to dive into other things,' not knowing that it would be *Torchwood*. Because my sister is also a huge *Doctor Who* fan. There's an eight-year age gap between us. When I was a kid and she was in college, I used to speak to her on a Monday after school about the episodes I'd watched on PBS the night before – so we knew the Whovian world, and we knew the characters. ►

Loose WOMEN
LW

Careful, John!

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"SERVES HIM RIGHT!"

In May 2016, John made the news – again – and sent the internet into meltdown when he appeared as a guest on ITV's lunchtime panel show *Loose Women*, where he was challenged to demonstrate how difficult it is for men to walk in heels. During a promo segment – a live link-up with proceeding programme *This Morning* – John made himself comfortable by whipping his legs up onto the *Loose Women* table, to show off his shiny red stilettos – then he lost his balance, fell backwards off his stool, legs akimbo, and promptly vanished under the table. The other panellists panicked. A member of the production team ran on to check that John hadn't broken his neck. (He hadn't. He leapt up, in hysterics.) Then we cut back to the *This Morning* studio, where presenter Eamonn Holmes drew the following conclusion: "Serves him right." Ruth Langsford, Eamonn's co-presenter, was more charitable: "Poor John Barrowman. He is the loveliest guy, and he is a bit crazy."

"He's the loveliest guy," chipped in Eamonn, "now with a broken leg." Ouch. You can watch the full clip at *http://tinyurl.com/JohnTopples*

"It was *not* planned," John insists, laughing. "They said to me, 'Would you come on in high heels?' I said, 'Of course.' I decided to put my feet up, because I thought it would look funny. Then I felt the stool topple backwards, and I couldn't stop it. Part of me was like, 'This could be a huge disaster, because there's the possibility I could hit my head,' but – I know this is going to sound really weird – having done fight stuff and stunt training for shows like *Torchwood* and *Doctor Who*, I know that when you fall you're supposed to roll. So I rolled out of it. It was bliss. I think I did, like, bump my elbow, but they had a medic right there immediately when I came off set. 'Do you need medical attention?' 'No, no, I'm fine.'"

The medic probably couldn't believe their luck. At last, something to do! Not many *Loose Women* guests attempt their own stunts.

"Yeah! It's usually an issue with getting some hairspray in your eye, that's about it."

Has he watched the clip back?

"Of course. I laugh at it when I see it. It makes me chuckle. Their faces! The best faces were Eamonn and Ruth's. They wanted to make sure I was okay –"

I don't think Eamonn did.

"Well, they really wanted to laugh, too. But it's good television, right? Of course, then it went viral. One of the floor managers came up to me and said, 'Barrowman, you're going to be getting a cheque for £250 every other week because of that.' I said, 'What do you mean?' He said, 'That'll be on every frickin' blooper show for the rest of time.'"

Had John hit his head and the blow proved fatal, I can't decide if it would have been a bit of a naff, humiliating death for a TV legend – or is falling off a stool on ITV's *Loose Women*, while wearing red stilettos, the most fitting way possible for John Barrowman to go?

He roars with laughter. "Yes! Well, if it was falling back, splitting my skull open, and bleeding to death on the *Loose Women* set, I don't know if I'd say it was the *perfect* place, but the scenario – having high-heel shoes on? People would go, 'That's Barrowman!'"

TORCHWOOD 2
ROLL #620
SLATE 6362
SCENE 3/7 A
TAKE 1
DIR: ASHLEY WAY
DOP: MARK WATERS
DATE: 8 November 2007
FILTERS: VS FXN
INT. DAY

Captain John: "Really sexy and present."

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"Russell T Davies... that's a man who changed my life. He gave me a great opportunity. He's my god."

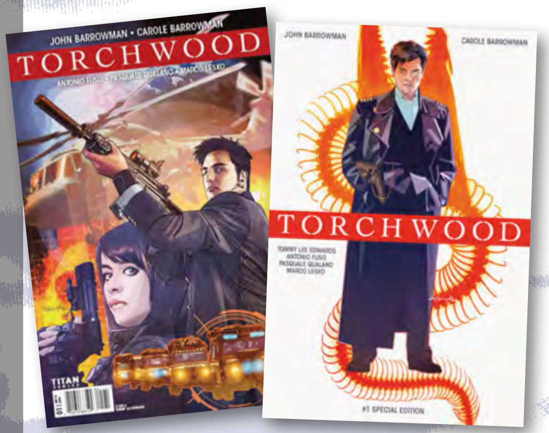
"So my sister came to live with me, and she had her own chair on the set of *Torchwood*, and she got to sit in on the table-reads, and she got to know how I approached the character. She got to know the process. She was immersed in it, right? Even so, I will sometimes say to her, 'Jack would *not* do that.' I mean, I had an argument –" He holds up the Special Edition of the Barrowman siblings' *World Without End* comicbook, with a cover by artist Tommy Lee Edwards, exclusive to San Diego Comic-Con. "On the original [cover artwork], Jack's jacket was too short. I was like, 'What –?!' I rang up Andrew [James], who's the editor, and said, 'This coat is by his butt cheeks! It needs to be down by his ankles.' Now, *that's* a frickin' hero coat. Sometimes we're up to the wire, but it's all got to be meticulous. Poor Andrew. When this came out, he was up most of the night fixing things, because I said, 'Absolutely not. I'm not approving that' – because I know that there are so many people out there who will go, 'His coat's too short,' 'Jack's chin's not right,' or, 'Gwen doesn't look right'...

"Details are massively important. Like, this picture –" He turns to a page showing Captain John Hart, played by James Marsters in *Torchwood*'s second series on TV. "I told them, 'Captain John has to look really sexy and present, because he's got to be attractive to Jack.' And there's this picture of Jack –" He flicks several pages. "I *think* it was this one: I went, 'He's not aggressive enough. He's not sexy enough. It's him hanging on the back of a ninja jet-ski –" Despite himself, John bursts out laughing: "*A ninja jet-ski!* That's awesome." He's hooting. "Ninjas on jet-skis. It had to be like, 'Yeahhhh!' You've got to get that feeling. Like this –" John is on a roll. He has turned to a page showing Captain Jack grappling with some adversarial aliens, all tentacles and eyeballs, on the southern shore of Yisotega, in the Otega System. "There's an 'AAAHHH!' from Jack, then he says, 'Ready or not, I'm coming... in... *hot!*' But look where his hand is. I don't know how many people have spotted it, but one of the creatures is looking at his crotch! That's so Captain Jack. We had to write that: 'The alien is looking at Jack's crotch, and Jack is pushing it away.'" Another page: "Have you noticed what the boat is called? *K9 II!* And it looks like a puppy. It looks like a little dog." And another: "Look, we've got Gallifreyan text lying all around.

"Again, I don't want it to sound like an ego trip, but my sister and I have immersed ourselves in it – as Russell did, and I think this is partly what Russell instilled in me, and I owe a lot to him in this respect – because that's the kind of stuff that as a fan I would read and go, 'Oh my God, look!' And all of the stuff that we do, the novels, the comics, everything, it's all approved by Russell. For me, that's the most important thing – that whatever we do with *Torchwood*, we have Russell's blessing, because... and this is me just talking as a... someone who has a..." He stops, takes a breath.

You okay?

"It's just... that's a man who changed my life." His voice falters a tad. "I'm getting a little funny here now." A moment. He smiles. "Russell gave me a great opportunity. In this world, he's my god. So when we write stuff, it goes to him. When we have story breakdowns, it goes to him first. When I want to bring it back to television, only with Russell's blessing. Anything we do, anything we ever do, I want to make sure that he's with us on it – and thank goodness he is."



In March 2017, John will celebrate a milestone birthday ("Yes," he nods, "50"). Is he dreading it?

"I think about it a lot. I don't feel almost 50. Although my number says 50, I don't see it. I feel like I'm in my late 20s, early 30s. When I was in my 20s, I never imagined I'd *ever* be 50. I mean, I knew I would be, but 50 just seemed like... almost dead! I like to think that I still look younger, but, um... *Torchwood* is ten years old this year, right? And I'm playing a dad now on television [*Arrow*'s Malcolm Merlyn has/had a son, Tommy, played by Colin Donnell, 15 years John's junior] – I'm a villain dad – so my career has kind of changed a little bit. Part of me thinks, 'Am I too old to play certain roles now?' Then another part of me is like, 'No, it's not about age. It's about what you look like and how you feel.' Then there's part of me thinking, 'For goodness' sake, I'm half a century old?' I don't know, that's maybe one thing I *do* worry about. I try not to, but it worries me a little. It'll be a milestone, though, and wherever I am, when I turn 50, I'd love to have a huge bash. I don't know where I'll be, I don't know what I'll do, but it's gonna be big."

So if we do another –

"Wait," he cuts in.

What?

"Oh my God."

What?!

"We've just had an earthquake."

For real?

"The whole house just shook. The whole side of the house just went – *krawwww!* They're the freakiest things. It happens all the time here, but it's still freaky."

Well, I'll mention that in the article.

His eyes light up. "The earth moved while you were talking to John Barrowman! *Yes!* That's perfect."

So – okay – if we do another one of these **DWM** interviews in ten years' time, to celebrate 20 years of *Torchwood*, where will we be at by then, do you think?

"Best case scenario? In ten years' time, we'll be sitting here going, 'Wasn't that last series of *Torchwood*, in 2026 or whenever, wonderful? The fact that we were able to take the comicbook and put it on screen...' Or maybe you'll be going, 'Boy, you and Russell really know how to get around with your Zimmer frames! John, you're still wearing the goddamn coat?!' And I'll be like, 'Yeah, I sleep in it.' But I would hope that we'll be talking about a series – whether it's a mini-series or however many episodes – or, if you get my ultimate dream, 'Wasn't the movie of *Torchwood* awesome?' And we'd have those of us who are there in ten years introducing the movie, you know, handing it over, in a sense, to the next generation."

Like *Star Wars*?

"Yeah, and you find out that Jack has spawned a child or something." Another trademark Barrowman grin. "I will say this, though... for anyone who has to fill the shoes of John Barrowman as Captain Jack Harkness, it will be a very difficult pair to fill." DWM

JOHN BARROWMAN • EVE MYLES • GARETH DAVID-LLOYD • NAOKO MORI
INDIRA VARMA • KAI OWEN • TOM PRICE • TRACY-ANN OBERMAN

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THE ART OF THE DIRECTOR PART 1

DWM celebrates a century of *Doctor Who* directors by tracking down four of the class of 2015... and interrogating them!

FEATURE BY **BENJAMIN COOK**

To date, 100 men and women have directed TV's *Doctor Who*. Last year, *Sleep No More* and *Face the Raven*'s Justin Molotnikov became the 100th. The first was Waris Hussein, who, in 1963, directed *Doctor Who*'s inaugural four-part serial, then the following year's *Marco Polo*. In 2004, I interviewed Waris for **DWM**. "A director," he said, "has to be more than just somebody who tells the cameraman what to do, tells the technicians how to deal with things; I had to be a psychiatrist, a doctor, a best friend, a lawyer. *Doctor Who* taught me a hell of a lot about how to direct. In a funny way, we were pioneers. I'm proud of that. If I could make something like *Doctor Who* work, well, it was easy street on everything else."

Rachel Talalay, *Doctor Who*'s 96th director, oversaw 2014's *Dark Water*/*Death in Heaven*, and 2015's *Heaven Sent* and *Hell Bent*. "There's no room for 'good enough' on *Doctor Who*," she told **DWM** last year, in an extensive interview published across issues 493 and 494. "The visuals have to be powerful, the effects have to be great, and the acting has to be fantastic. Sometimes when I think, 'Oh, that *is* good enough, the audience isn't going to care,' an alarm bell goes off in my head – 'What's it going to be like when Steven [Moffat, showrunner] says, "Do you have a better take of that?"' – and that's when you know to go for one more, even when you're up against it. And you're *always* up against it. On everything I make now, 'good enough' is never good enough. Especially on *Doctor Who*, you have to be firing on all cylinders."

But how *do* they do it? What makes a director tick? And why is *Doctor Who* the greatest – and most daunting – directing gig in the universe? We've invited four of *Doctor Who*'s class of 2015 to talk us through what it takes: three directors (Numbers 97, 98, and 99) who made their *Doctor Who* débuts last year – and are interviewed here, in **DWM**, for the first time in-depth – and one (Number 71) of the show's stalwart directors, who helmed the most recent episode and has six previous serials – spanning three different Doctors – under his belt...

DANIEL O'HARA

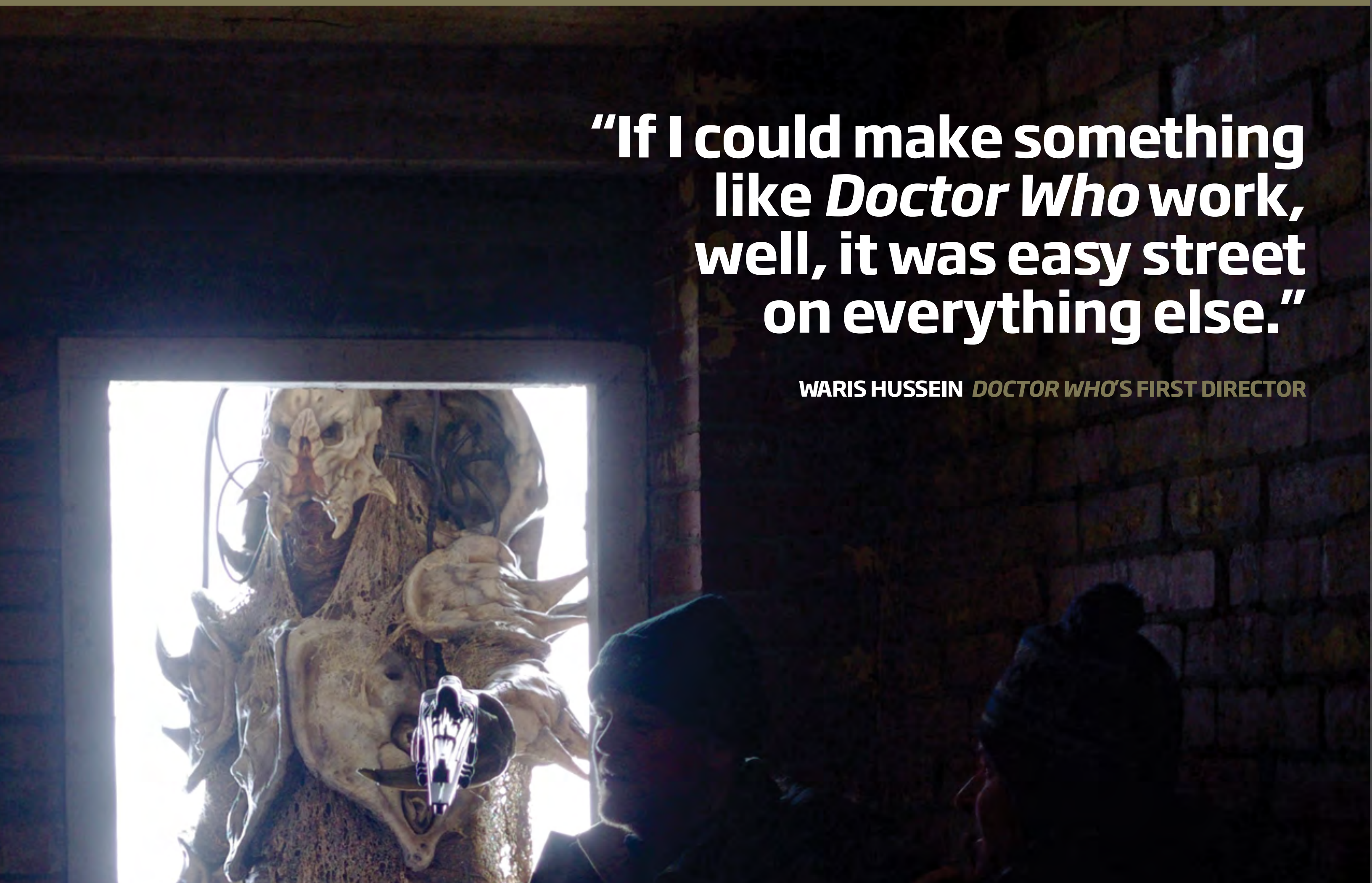
Director of: 2015's *Under the Lake/Before the Flood* (written by Toby Whithouse)

Other directing work includes: two 2017 episodes of *Stan Lee's Lucky Man* (Sky 1, 2016-present), two episodes of *Houdini and Doyle* (ITV, 2016), four 2014-15 episodes of *Silent Witness* (BBC One, 1996-present), three episodes of Toby Whithouse's *The Game* (BBC Two, 2014), four 2012 episodes of Russell T Davies and Phil Ford's *Wizards vs Aliens* (CBBC, 2012-14), eight 2011-13 episodes of Toby Whithouse's *Being Human* (BBC Three, 2008-13), two 2010 episodes of *Skins* (E4, 2007-13)

ED BAZALGETTE

Director of: 2015's *The Doctor's Meditation* mini-episode (written by Steven Moffat), *The Girl Who Died* (written by Jamie Mathieson and Steven Moffat), and *The Woman Who Lived* (by Catherine Tregenna); also the upcoming, Moffat-penned 2016 Christmas Special, *The Return of Doctor Mysterio*

Other directing work includes: the first three episodes of *Doctor Who* spin-off *Class* (BBC Three, 2016), two episodes of *Houdini and Doyle*, the first four episodes of *Poldark* (BBC One, 2015-present), seven 2008-11 episodes of *Holby City* (BBC One, 1999-present), location films for seven 2007 episodes of *Top Gear* (BBC Two, 2002-present), four 2007 episodes of *EastEnders* (BBC One, 1985-present)



“If I could make something like *Doctor Who* work, well, it was easy street on everything else.”

WARIS HUSSEIN ***DOCTOR WHO*'S FIRST DIRECTOR**

DANIEL NETTHEIM

Director of: 2015’s *The Zygon Invasion*/*The Zygon Inversion* (written by Peter Harness and Steven Moffat)

Other directing work includes: 2017 episodes of Chris Chibnall’s *Broadchurch* (ITV, 2013-present), two 2015 episodes of *Humans* (Channel 4, 2015-present), four episodes of *Glue* (E4, 2014), three 2014 episodes of *Line of Duty* (BBC Two, 2012-present), 2011 movie *The Hunter*, four 2010 episodes of Australian TV series – and solo vehicle for former *Doctor Who* companion – *K9* (Network Ten/Disney XD, 2009-10)

DOUGLAS MACKINNON

Director of: 2015’s *The Husbands of River Song* (written by Steven Moffat); previously 2008’s *The Sontaran Stratagem*/*The Poison Sky* (by Helen Raynor), 2012’s *The Power of Three* (by Chris Chibnall), 2013’s *Cold War* (by Mark Gatiss), 2014’s *Listen* (by Steven Moffat), *Time Heist* (by Stephen Thompson and Steven Moffat), and *Flatline* (by Jamie Mathieson)

Other directing work includes: 2016’s *The Abominable Bride* episode of Steven Moffat and Mark Gatiss’ *Sherlock* (BBC One, 2010-present), four 2013-14 episodes of *Silent Witness*, five 2012-14 episodes of *Line of Duty*, two 2009 episodes of *Robin Hood* (BBC One, 2006-09), the first three episodes of Steven Moffat’s *Jekyll* (BBC One, 2007), the first two episodes of Russell T Davies’ *The Grand* (ITV, 1997-98), seven 1994-95 episodes of *The Bill* (ITV, 1984-2010) ►

The ART of the DIRECTOR
PART 1

Daniel Nettheim directs Peter Capaldi.

The Zygons come to life!

◄ What's the difference between a good director and a great director?

ED BAZALGETTE: "I think it's about 3%. [*Laughs*] That's a very, very difficult question."

DOUGLAS MACKINNON: "Love. Great directors love directing. Good directors think it's just a job. I don't know if I'm a great director – *I* certainly wouldn't say that I am – but I know that I love directing. It doesn't feel like going to work."

EB: "If you could create your perfect self, the director who I'd love to be – who'd be a *great* director – would have extraordinary drive; have a very, very high-powered, instant recall of any given moment in cinema; have a fantastic visual literacy; be a brilliant artist; be hugely funny; be fantastically insightful with a script and – we're all able to visualise that script, but – be able to create the rough cut in their head, and to sort of troubleshoot all the challenges and questions that the rough cut would throw up, before they shoot a single frame."

DANIEL NETTHEIM: "A good director knows the story really well – they know all the details of the story that they're directing – and they can communicate it well to an audience. They can evoke strong emotions in an audience. But a *great* director really takes the audience on a transcendent experience – lifts them to a different place entirely, away from their own lives. You engage the audience so thoroughly in the material that they forget that they're watching. Some directors can do it, and not others."

DANIEL O'HARA: "Great directors will always surprise you. It's very difficult to surprise an audience, but if you think about the things that affect you the most as a viewer, and impress you the most, it's the things that you just didn't see coming. And that's not about shock value. It's not about showing you surprising things. It's about showing you things *in a surprising way*. It's a shot that starts as a close-up of feet, and ends up being a massive crane shot over a river."

DN: "How to become a *great* director? Not accidentally; it's definitely through design and skill, but I don't know what the secret to that is. It's kind of like an alchemical combination of all these different ingredients."

DM: "By the way, Rachel Talalay is my favourite *Doctor Who* director. She's fantastic."

Rachel Talalay directs *Heaven Sent*.

To be a director, do you have to be quite a confident person? A little arrogant even?

DO: "I suppose I had the confidence, on *Doctor Who*, that I was being brought in because the BBC believed that I had something to add to the show's great back catalogue, and hopefully I could deliver episodes that would be talked about in years to come in the way that classic episodes of the past are still talked about today."

DN: "You need to be able to project and present confidence, but I think it's probably healthy not to *be* as confident as you appear. With confidence – or arrogance – can come laziness, and you think you know how to do things without really questioning or testing yourself."

DM: "Certainly there are plenty of directors who *are* arrogant. It's for others to judge whether I am or not. [*Laughs*] The thing that you need to evolve when you start directing is a vision – of the film or story that you want to tell, and of how you want to tell it. Directing is a form of expression, so you've got to find a way to express yourself through the medium."

DO: "It *is* confidence, not arrogance. You have to have confidence in your vision for the thing. But also you must be able to listen to the people around you."

EB: "You have to be a leader. You have to stand up and be counted. It certainly helps if you're self-assured, but I don't think everyone who does this job has to be. If someone reading this is thinking, 'Oh well, I'd love to direct, but I'm never going to be a confident person,' that shouldn't put them off directing. Above all, passion is important. And you have to be easy to work with. People have to love working with you. When you start off as a director, it's all 'I need, I need, I need'. You think, 'What do I need from all these people?' I guess what I've learnt is – this is going to sound very Kennedy, but – it's almost like, 'Ask not what your country can do for you; ask what you can do for your country.' Because now I think, 'What do all these people *need from me*?' – and hopefully I've become a better director for learning that. That kind of lightbulb moment probably came to me far too late, but it's a good insight into where a director stands in the machine, and what people want and need from you."

DN: "By day one of a shoot, I feel very confident, and that comes from being organised and prepared. When I take on a project, I like to feel *less* confident. I like to use my pre-production process as a place to gain confidence, as I become familiar with the material, work out how to crack it, and put all the pieces together. I certainly couldn't project confidence on set, or feel confident, without knowing that I'd been incredibly thorough in my preparation."

So what do you have to do, before the cameras start rolling, to thoroughly prepare for the shoot ahead – especially on your first ever *Doctor Who*?

DO: "People who don't know about the job underestimate the amount of preparation that goes in – certainly in television, certainly for me. There's never a day when you walk on set, scratch your head, and go, 'Oh, I wonder what we'll do today.' I'll do a shot list [a checklist of all the shots that you want to obtain] for pretty much every day. At the same time, I won't stick 100% rigidly to that. You have to be prepared to adapt. Do enough preparation that you're confident enough to ditch your plan."

DN: "I turn up on set definitely with a shot list – and a floor plan, and some ideas for camera moves – but I always consider that to be worst-case scenario. If nothing else works, if I don't get inspired on set, if the actors don't bring something magical to it, if my director of photography [the cinematographer] doesn't have an idea that he wants to add, I always know that I can go to my fallback plan. I'm never going to end up with 40 people standing around while I'm working out what to do. When I'm preparing at home, I have the time to think about what scene has come before, what scene comes after, what are the most important bits of information that this scene needs to convey. It's quite a lengthy process to work all that out, and to make notes about it all on my script pages, but once I've done that it's there in my mind and it never fails me on set."

> "Directing those Zygon episodes was like making a standalone film – but with much-loved characters!"
>
> **DANIEL NETTHEIM**

DO: "You'll have thought through it time and again, and thought of different ways to shoot it, original

ways, the best ways to tell that story. You need to give yourself options, because the best way may not be 100% clear until you're on set. If you've thought through what the most important elements are to tell this story, you'll be able to hang on to those. You mustn't lose sight of the key things for that scene."

When you got the job, did you have to familiarise yourself with *Doctor Who*?

DO: "I'll do that with any show I'm on. I'll try to catch up. I've watched a reasonable amount of *Doctor Who* over the years, but you can't possibly catch up on 50 years of it! You don't have to be influenced by what's gone before – it can be a completely blank slate, and you've got to create a brand new world, and brand new characters, and drop the Doctor and his companion in there – but obviously you're more informed if you *are* aware of it. You go into the production office on the first day, and there are comics, and t-shirts, and toys everywhere, and you realise the scale of this thing. I don't need to tell readers of **Doctor Who Magazine** how big the show is and what it means to people, but you can be absolutely sure that everybody going into work on it is aware of that and the responsibility that comes with that. I mean, nobody sits you down and says, 'Don't mess it up. This is the most important show in the world,' but you're aware of that. And as somebody once said, 'With great power comes great responsibility.'"

DN: "There are massive expectations. For me, the pressure to deliver something special on this show was greater than I'd ever felt on any show in the past – largely because of my kids' own passions, but also my awareness of the huge fanbase. I was a massive fan of *Doctor Who* when I was a kid, circa Tom Baker; my own kids have been massive fans since Christopher Eccleston; so I didn't want to be the director who stuffed it up. [*Laughs*]"

Is there an added pressure, when coming on to direct an established show like *Doctor Who*, to adhere to a 'house style'?

DN: "I've actually never really found that – surprisingly, given how many iconic shows have a very distinct feel. I've never had a producer say to me, 'These are the guidelines,' or, 'This is the style for the show.' More often they say to me, 'We really like what you do. We want you to take this script and run with it, and inject your own personality, add your own style.' It's usually out of my own deference for an existing show that I will look back at previous episodes and at the aspects that I like, and try to hold on to them. For the two Zygon episodes I directed last year, the producers said to me, 'We want a gritty, contemporary, urban thriller. Do with that what you want.' So I put my own interpretation on it. I borrowed just as much from the *Bourne* movies [2002's *The Bourne Identity* and its sequels] as from previous *Doctor Who* episodes."

EB: "With a show like *Doctor Who*, there is that expectation that it'll have that sort of adrenalin rush, that high-impact feel to it, and you've got to stick to that. Whatever you do with this show, it has to be dripping with ambition – as the show *is*. It's written on the page, in every scene."

DN: "Directing those Zygon episodes was like making a standalone feature film, but with very familiar and much-loved characters. It was a real invitation for me, as a director, to come in and kind of inject a new flavour into it. That's why I loved doing it. I want to challenge myself on at least a daily basis to try something I haven't done before – or copy something brilliant I've seen somewhere else! – and to push myself creatively, to make it fun for me and for the people I'm working with, and to make it enjoyable for the audience."

DO: "I really enjoyed shooting in the TARDIS. I loved the challenge of 'can I come up with an original way to shoot the TARDIS?' – because directors have shot on versions of that set for over 50 years. 'Show me something I haven't seen before on *Doctor Who*.' You could hang your head and go, 'How the hell do I do something new with this?' – but it's such a brilliant set and offers so many opportunities, and I'm not saying I shot it in a way that nobody had before, but it does force you to *really* think about where you put the camera."

DM: "Every time I walk onto the TARDIS, I think, 'Is there an angle, is there a place, that's not been shot from before – a way to shoot the TARDIS differently, that everyone will be surprised by?' I've been doing *Doctor Who* too long to not take a moment to fetishise the TARDIS a little bit, and I love out-*Doctor Who*-ing *Doctor Who* if I can. Like at the beginning of *Listen*, when the Doctor is sitting on top of the TARDIS. I just wanted another way to see the TARDIS, and be really quite brazen. And you don't even need a wide shot of the police box to see that it's the TARDIS. As soon as you see the top light, and then the 'POLICE BOX' sign, then down onto the doors, it's making a huge statement that 'okay, folks, this is *Doctor Who*'."

Poldark.

DO: "Also, things like having Peter [Capaldi] talking into camera [*Before the Flood*'s cold open], and the red emergency lighting when the cloister bell is going. But that's down to people like Steven Moffat being prepared to let us at it. 'Let's see what new people bring to the show.'"

Talking of which… this summer, Daniel [Nettheim], you directed some of the third and final series of *Broadchurch* [to air in 2017]. What's head honcho Chris Chibnall [who's taking over from Steven Moffat as *Doctor Who* supremo, from 2018] like as a showrunner?

DN: "Ahh, Chris is great. I don't know how he'll be on *Doctor Who* compared to *Broadchurch*, but I imagine it'll be a similar style. He's very involved and interested in all aspects of the production. He's got a great attention to detail. And his scripts are really great at communicating what he has in mind; they're a really useful tool for me as a director. The tone is clear. There's a lot of detail, in both the dialogue and the stage directions. He's a really good storyteller. I think he'll be fantastic on *Doctor Who*."

How does directing *Doctor Who* compare to other 'genre' shows, like *Being Human*, *Wizards vs Aliens*, and *Humans*? Or is it much the same, when you get down to it, as directing *any* TV drama, be it *Silent Witness*, *Line of Duty*, *Broadchurch*, or *Poldark*?

DN: "On set, the mechanics of making it are pretty similar. But the pre-production is a lot more fun on *Doctor Who*, because of the imagination involved in the storylines. We have to have meetings about all sorts of totally off-the-wall things. Like, when the script refers to a cave filled with Zygon pods… what is a Zygon pod? Is it something they use to capture humans after creating their doppelgängers? Or is it an egg, where they hibernate their young? And how big is the Zygon's underground cave? What colour is it? You've just got to make this stuff up. [*Laughs*] I found that really enjoyable, working with the designers to come up with what we hoped would be entertaining solutions, and solutions that were satisfying story-wise. It's much more fun than dealing with elements from the real world. We *know* the rules of the real world."

EB: "When you take on a job or a project, you have to absolutely embrace it, and immerse yourself in the world that it's come from, and fall in love with that world. The sci-fi domain of *Doctor Who*, or that universe, is distinctly different from the universe of *Poldark*, stylistically, and you can explore and invent in it in very different ways. There are different rules."

DO: "If you're telling a story that's heightened and fantastical, it gives you a visual freedom, I think, ►

POLICE PUBLIC CALL BOX

The Doctor meditates in *Listen*.

Douglas Mackinnon directs Peter Capaldi and Samuel Anderson.

Miss Quill (Katherine Kelly) in the second episode of *Class*, which Ed Bazalgette directed.

Ram (Fady Elsayed) discovers the more grisly side of the *Doctor Who* universe.

to do that with the cameras, too – to do unusual angles or use wide lenses. You want to push that. You want to be a bit more extreme. *Being Human* was my first real experience of that. But *Being Human* was interesting because, although it had massive supernatural elements, its 'thing' was that it was grounded in reality. That's where we had to know which parts of the story were going to be more down-to-earth, and which parts we were going to allow ourselves to be a bit more… not *adventurous*, but heightened; exaggerated, I suppose. On anything, the visual style that you choose is influenced by the story that you're telling."

EB: "Whatever you're doing, you're trying to marry your dreamworld – your quirky, imagination world – with your, 'Ooh, I really like that shot that I saw in a film 25 years ago! Wouldn't it be lovely to recreate that?' – drawing on your back catalogue of imagery. It's not a case of finding something new – trying to be original or fresh, although everyone *is* striving for that always – but you want to feel like it's something that's personal to you. You get known for good work, above anything, and that's one of the reasons, I guess, why Brian [Minchin, executive producer of *Doctor Who* and *Class*] and Derek [Ritchie, producer of *The Doctor's Meditation*, *Under the Lake/Before the Flood*, *The Girl Who Died*, *The Woman Who Lived*, and *Class*] came to me for *Doctor Who* after seeing my work on *Poldark*."

Ed, you've directed the first three episodes of *Class*. As it's a brand new show, did you have more freedom stylistically than you do on *Doctor Who*?

The Australian series *K9*, directed by Daniel Nettheim.

> "On *Class*, we had license to shoot things you certainly couldn't expect to for a family audience."
>
> **ED BAZALGETTE**

EB: "There was more freedom. Well, actually, I don't know about *freedom*, but there was a kind of imperative from everywhere and everyone to make it look and feel like its own creature. Although it's a new creation from the universe of *Doctor Who* – from the stable, if you like – there was a feeling that I picked up on that we wanted *Class* to have a very distinctive, different feel. Patrick [Ness, showrunner]'s audience is probably a slightly different demographic [to *Doctor Who*'s] – although there will be a massive crossover as well, I think – so we had a license to shoot things that certainly you couldn't expect to for a show that goes out to very much a family audience on a Saturday evening. And Patrick has been fantastically cool with that.

"It's been a voyage of discovery. As always, you start with the script – it's Patrick's first time writing for television – and you go to the places that the writing and the story take you to. Patrick's writing has a very strong sense of itself, and that's as thrilling as it can be. It's been a real kind of fantastic process. The producers – and Patrick, and Steven – have been remarkably supportive in letting us experiment, and trusting us."

Daniel, in 2010, you directed four episodes of Bob Baker and Paul Tams' *K9* [the Australian adventure series focusing on the exploits of the Doctor's former companion]. How was that for you?

DN: "Well, although *K9* was a spin-off, the K9 character was really the only connection to the *Doctor Who* world [BBC-owned characters like the Doctor couldn't appear, whereas the character rights to K9 are co-owned by Baker, who – with the late Dave Martin – co-created the robot pooch for their 1977 *Doctor Who* serial *The Invisible Enemy*]. When the producers pitched it to me, they said, 'We're setting it in London. But we're filming it in Brisbane, Queensland,' which is a quite tropical city in northern Australia. I said, 'Um. How does that work?' – because there are places in Melbourne that can double for London, and there are places in Sydney that can double for London, but Brisbane doesn't look like London *at all*. You know, it's got palm trees! They said, 'Ah, well, because this is set in the future after global warming, there are now palm trees in London.' I went, 'Okay. Fine.' That was enough to go with that conceit.

"We were dealing with a much smaller budget [than *Doctor Who*'s], and far fewer special effects, but it was one of the earliest things I did in 'genre', so it was a good kind of taster. There were still the interesting conversations to be had in pre-production, about the fantasy and sci-fi elements, and the special effects, and how to achieve them. But *Doctor Who* is on a much bigger scale and, because it has a much larger global audience, there are higher expectations and greater creative ambition."

How freeing – or restrictive – is *Doctor Who*'s budget?

DN: "Well, like all productions, even the most expensive movies, there's never enough money to do quite what you want to do. But then that lays down the parameters for challenges: 'How can we achieve it for less? How can we use these restrictions as an advantage?'"

EB: "Was it Robert Rodriguez who said, 'Low budgets force you to be more creative'…? I'm not sure whether I quite go along with that. [*Laughs*] When you're sitting there scratching your head in prep, you often think, 'Oh, if only –' There's never enough money, and there's never enough time, but compared to a lot of shows I've worked on…"

DM: "Generally speaking, you won't hear me complaining about *Doctor Who*'s budget. At all. I mean, we've got enough money to build spaceships. When you sign up to do the show, you know where you are. And I'm sure Ridley Scott, when he's directing his space adventures, has some frustrations about money as well. The biggest weapon you've got in your arsenal is imagination, really. Part of the trick of doing *Doctor Who* is not

DOCTOR WHO'S MOST PROLIFIC DIRECTORS...

1 GRAEME HARPER

Eleven serials, 1984-2009, including the *Utopia* episode of 2007's three-part series finale; also directed mini-episode *Time Crash* (2007), sections of *Warriors' Gate* (1981), uncredited, and three 2007-08 *The Sarah Jane Adventures* serials.

"Barry [Letts, *Doctor Who* director, 1967-75; producer, 1970-75] is a perfectionist, a hard worker who gives everything to the programme, and as a junior AFM [Harper was assistant floor manager on 1974 serial *Planet of the Spiders*, directed by Letts] I didn't really understand this kind of intensity in the early stages of planning a programme. It took me some time to realise it was simply that this man was so involved in his work that it took him time to unwind and just take everybody in. That taught me something about directing: the intensity of it all, and that you tend to go around 'blinkered', as it were, and for a while people must accept that. You, as the director, have got to know where *you* are going before you can relax and welcome everyone else in on it." (**DWM** 90)

2 CHRISTOPHER BARRY

Ten serials, 1963-79, including co-directing the first Dalek story (1963-64).

"I suppose I can't help feeling a sense of pride that I was the first director to show a Dalek on screen... Good thriller directors *suggest* terror, rather than explicitly showing it. Orson Welles terrified the East Coast US with his celebrated [1938] radio broadcast of *The War of the Worlds*. It sent the nation into panic, and that was with sound alone. I remembered that, although I'd never heard it – so I followed that precept of allowing the audience's imaginations to do the work, by only showing one 'arm' [Dalek sucker] coming out. I also liked the later shot where the Doctor and his companions enter the laboratory, and I pull back fast to reveal all the Daleks that I had available." (**DWM** 314-316)

3= DOUGLAS CAMFIELD

Nine serials, 1964-76, including co-directing the *Crisis* episode of *Planet of Giants* (1964) and *Inferno* (1970); also directed film inserts for the first ever *Doctor Who* serial (1963), and the London montage in *The Chase* (1965).

"There are all these people – with the best motives in the world, I'm sure – supposedly cleaning up television. But there *is* a switch on every set, and the box *can* be turned off. I believe the viewers want more horror, not less, and the children are amongst our most bloodthirsty clients. *Doctor Who* is a fantasy programme, a fairytale even, and our efforts ought to be seen within that context. I reckon we trail a long way behind the Brothers Grimm...

"It's grown up a lot since I started, and the series still sometimes produces the wondrous idea or the intriguing concept. *Doctor Who* was always intended as a bit of fun, escapism, amusement; it was never meant to be taken seriously. It's astounding that so many fans expend so much energy and interest on a show with built-in obsolescence." (**DWM** 93)

3= EUROS LYN

Nine serials, 2005-10; also 2005's *Children in Need* mini-episode, *Torchwood* serial *Children of Earth* (2009), and reshoots for *Doctor Who* serial *The Beast Below* (2010).

"I don't think it's a secret that the first series [of twenty-first-century *Doctor Who*] was troubled... Not only was it a new show that we were trying to make work, which was a really tall order, but also it was this iconic show that would be scrutinised by the press and the audience. All those pressures were enormous. Looking back, I'm amazed that we managed to pull it off. From a visual-effects point of view, we completely went over our limit... Things like Cassandra [*The End of the World*, 2005]. There was, like, eight minutes of Cassandra talking on screen in that episode, and nobody had quite appreciated that that meant eight minutes of animation. That's probably more than the entire budget of the programme! In the end, we slashed Cassandra's screen time by half, cut back on lots of visual-effects shots... It was a really steep learning curve." (**DWM** 409)

5 DAVID MALONEY

Eight serials, 1968-77; also reshoots for *Frontier in Space* (1973).

"I preferred doing *Doctor Who* to all the other stuff that was available at the time. It allowed a lot of creativity and imaginative ideas. That's what I like, and that's why I did it... It needed an imaginative director who understood the rules, the time constraints, and the budget available… It wasn't a daunting process, though. In fact, we were longing to get our hands on anything that was new. We were always ferreting around, looking for new ideas and new ways of doing things... We used every trick in the book for the invisible Spiridons [*Planet of the Daleks*, 1973], including the process of chroma key, which had just come in. I'd never worked with it before, but Barry Letts had – and he was very supportive. Really, we learnt how to use it by just picking it up in studios and watching it." (**DWM** 201-202)

6 DOUGLAS MACKINNON

Seven serials, 2008-15.

"The traditional view of a director is somebody who sort of stomps about like a sergeant major, saying, 'Do this,' or, 'Do that.' Frankly, that'd be a mess. Part of a TV or film director's job is never forgetting that the heart of the production is performance – the actors are key – so I pay a lot of attention to the actors, and I hope they feel that. It's all about collaboration. The day that a director stands up and says, 'Right, you stand there and say the words in this way,' is a disaster, really, or it is in my experience. In my eyes, performance comes shortly after the writing in terms of the most important factors. If Matt Smith doesn't turn up to work, then we're lost. If Steven Moffat – or Chris Chibnall, or Mark Gatiss – doesn't deliver the script, then there's nothing for me to direct. But give me a good script and I'm halfway to delivering an amazing episode." (**DWM** 454)

BUBBLING UNDER:

Derek Martinus (six serials, 1965-70), **Barry Letts** (six serials, 1967-71, inc. co-directing 1970's *Inferno*), **Michael E Briant** (six serials, 1971-77), **Pennant Roberts** (six serials, 1977-85, inc. aborted 1980 serial *Shada*, footage from which was used in 1983's *The Five Doctors*), **Peter Moffatt** (six serials, 1980-85), **Ron Jones** (six serials, 1982-86, inc. Parts Five-Eight of 1986's *The Trial of a Time Lord*), **Chris Clough** (five serials, 1986-88, inc. Parts Nine-Fourteen of *The Trial of a Time Lord*); **James Strong** (five serials, 2006-09); **Nick Hurran** (five serials, 2011-13); **Saul Metzstein** (five serials, 2012-13).

CHRISTOPHER BARRY PHOTO © MARCURS HEARN. ALL INFORMATION CORRECT AS OF THE 2016 CHRISTMAS SPECIAL.

to make the audience feel that they're being short-changed in some way; somehow cheated out of the big stuff. We want to make them feel, every time, like we're taking them on an incredible adventure."

DO: "In my experience, the budget wasn't restrictive at all. I remember reading the script [to *Under the Lake*] and going, 'Okay, there's a spaceship hearse in a hangar?!' And we built a spaceship hearse! In a hangar! That was fantastic, that we had the budget. Then the Art Department took the spaceship apart, packed it up, brought it out to a field in Caerwent, in Wales, and put it back together again [for its scenes in *Before the Flood*]. Of course, they needed time to do that, so we finished shooting in the hangar, then shot some corridor scenes in studio for a few days, giving them time to take the spaceship apart, get it to Caerwent, and put it back together again. So *time* is the thing you want. You always want more time."

DN: "Overall, I thought that the schedule was pretty healthy, actually. I didn't feel overly rushed, on a day-to-day basis, trying to achieve what was on the call sheet [the daily schedule]. There was enough time to shoot it properly."

But if you'd had an extra week or an additional £500K, what would you have done differently? Would you have gone to New Mexico for real, for *The Zygon Invasion*? Or opened *The Zygon Inversion* with the Doctor and Osgood *actually* parachuting onto the beach?

DN: "[*Laughs*] Well, it's hard to know whether having a few extra days or another half-a-million pounds would have made them better episodes. As we all know, some of the worst movies out in cinemas were the most expensive ones to make. I like to work within restrictions.

"Having not worked on *Doctor Who* previously, I imagined that they had some kind of unlimited budget – because the visual effects these days are pretty convincing, and the worlds created are realistic and look expensive – so it was kind of quite sobering, at my first meeting with the producer, Pete [Bennett, who has produced many *Doctor Who* episodes, 2010-present, as well as *Torchwood*'s third series in 2009], when we went through the script. He looked at a line in the stage directions that said, 'The Doctor arrives in New Mexico,' and he just laughed. He said, 'Well, that's never going to happen.' But a week later he said, 'Actually, I've got a great solution for New Mexico,' and we ended up filming on Fuerteventura [one of the Canary Islands – politically part of Spain, which is in the EU, so it's easier and cheaper for a British crew to film there], which looked great, I thought."

Safe landing!

DO: "Also, Michael Pickwoad [production designer, 2010-present] designs the most amazing sets. Very keen eyes might spot where some are reused in other episodes [Pickwoad turned his set for The Drum, the underwater base in *Under the Lake*/*Before the Flood*, into the Dalek control room for 2015 series opener *The Magician's Apprentice*/*The Witch's Familiar*, which was broadcast first, but recorded second]. We had two stretches of corridor – a straight corridor with a T-junction, and a curved corridor with a little crossroads – and we went up and down those corridors, in different directions, for about a week! [*Laughs*] That's planning. 'If they turn left here, they should come round that corner ►

И ВОЛЕ
ПОБЕДИ

"What's up?" Daniel O'Hara meets the Fisher King, played by the tallest British-born man: Neil Fingleton.

Jenna Coleman got to play a very different character in *The Zygon Invasion*/ *The Zygon Inversion*.

◄ in this direction.' You just had to get your head around it."

Talk me through shooting with water in studio, for the scenes of The Drum flooding in *Under the Lake*.

DO: "We left the water till our last day on that set. In a space that big, it took an hour to get the water up to ankle-height, so you have to build time for that into your schedule. There are a couple of visual-effects shots where 'bigger' water was added. For example, when the Doctor runs through in profile [as he's racing against The Drum's internal flood doors], just before the doors close and he dives, a wave crashes through the background. Peter was up to his ankles in water, but the wave in the background is VFX. There's a limit to how much real water you can pump into a set, and we felt that what we had wasn't quite dangerous enough. The fact that you can amp it up after the event, in post-production… I mean, that's where *Doctor Who*'s budget helped us; other shows wouldn't be able to afford that.

"We shot some water elements outside, on the backlot of Roath Lock [BBC Wales' drama studios, in Cardiff, where *Doctor Who* is made]. We brought out a doorway – a part of The Drum – and pumped a lot of water through it; more water than we could have inside the studio. When Peter and Jenna [Coleman, who played Clara] are speaking to each other through the portholes and the water in the corridor between them is rising, we had a tank, maybe a metre high, and it was on a platform a metre off the ground. We'd put a porthole in one end, and there was a camera in waterproof housing in the tank – because if you think about it, all you see is, you're looking at Peter through water and a porthole, and the stretch of corridor that he's in is dry. You only need as much water as you *need to see* – a tank's worth, rather than filling a corridor."

DM: "You make choices all the time about where the camera is going to be. When the starship is crashing [in *The Husbands of River Song*], we talked about spending quite a lot of money on a shot of the ship itself, from the outside, hurtling through the atmosphere of Darillium, then smashing into the ground. The whole ship in flames. A molten inferno. Then the TARDIS is revealed to be the last thing standing. That's a choice that we could have made, if we'd been able to afford it. All that's still storytelling. But I still think, with all the money in the world, the right place to be was with the Doctor and River, inside the TARDIS – them flying around inside, then the aftermath, when River is unconscious and the Doctor takes the diamond, and he walks out onto Darillium. Being with them was, creatively, a better choice. [*Laughs*] Look, I might be rationalising it, because it's what we could afford."

EB: "So often, you want to do a fantastic shot – because you saw Scorsese do it – but then you come up with a simple, elegant alternative, which could just be a camera on the sticks [tripod], and that will tell the story at that moment just as well. That's part of what directing is all about."

One of my favourite shots in *The Zygon Invasion* – around the nine-minute mark – is when Clara is outside her block of flats; as she heads in, the camera holds on her and kind of… *drifts off* at an angle, as though it's become untethered. It's a subtle, unsettling touch.

DN: "I know exactly the shot you're thinking of. A minute or two later, as we know, Clara stops being Clara and becomes Bonnie [Clara's Zygon duplicate]. When she's on the stairwell, talking to that little boy [Sandeep], she's Clara. When she comes out of the apartment, she's Bonnie. Now, we don't reveal that until the end of the episode, but I didn't want the audience to find that reveal unsatisfying. I wanted to plant some subtle seeds, suggesting that things weren't quite as they seem. That particular camera move with the little, kind of, tilt at the end was a way of vaguely unsettling the audience, to make them think, subliminally, that things aren't on the level. Quite literally, things aren't level anymore. I used that device a few times throughout the Zygon episodes."

How do you decide when to opt for handheld shots, which you do quite a lot in the Zygon episodes, as opposed to putting the camera on sticks, for instance, or on a dolly mounted on tracks?

DN: "Well, when they'd given me the brief – 'This is a gritty, contemporary, urban thriller' – and I started thinking about the *Bourne* films, and some of Paul Greengrass [who directed the second, third, and fifth *Bourne* movies]'s other films particularly, they're all very much handheld. So I said to the producers, to Brian and Pete, 'Can I go handheld?' And they said, 'Absolutely, of course.' It helps to make the audience feel like they're actually there watching things that are really happening; that they're first-hand witnesses. It kind of evokes that documentary feel where you just happen to be there with a camera at the right time to capture the action. You're not staging it. You don't capture it in a smooth, polished, controlled way. There's something a bit kind of edgy about it.

"Contrast that with the Steadicam [a mount for steadying a handheld camera, mechanically isolating it from the operator's movement, allowing for a smooth shot even when moving quickly or over an uneven surface] shots of the Doctor and Osgood walking away from the beach. Part of that was about how to shoot a long, walking conversation on a rough road, but I could have chosen to do that just handheld, and I didn't, because I wanted to evoke, again, this eerie world; a strange, creeping feeling of being unsettled. Handheld wouldn't have been right for that. But there's no rule. It was just kind of my gut instinct. 'This sort of camera move is going to feel right for this scene.' I guess that's what I bring to it as a director; my own instincts.

"But – to demystify it here – often it's a last-minute, spur-of-the-moment decision that happens on set, with the director of photography. The first thing we do on set is get the actors to run their lines. Then we get them to stage the scene – to do a block-through, as it were, in the location – and sometimes we look at it and go, 'Forget our previous plan, this feels like handheld.' We might even get as far as setting up the camera on tracks, looking at it, and just going, 'You know what? Something about this shot's not quite right. It's not working. Let's throw out the tracks and put the camera on the shoulder [rig], for a handheld shot.' So it can be planned in advance, or it can be decided on set, suddenly, as a kind of more instinctive, emotional response to what the actors are doing in front of you."

Opening scenes are important, but they can be some of the trickiest to pull off. *Before the Flood*'s – in which the Doctor breaks the fourth wall to talk into camera, explaining the Bootstrap Paradox, and then plays the *Doctor Who* theme tune on his Yamaha SGV800 – is undeniably cool, but proved quite divisive. The talking-into-camera was specified in the script, but were you nervous, Daniel, about making it work?

DO: "I sort of understand the fuss that was made about it – it's a drama where, for a couple of minutes, the lead actor acts like a presenter, effectively – but honestly I hadn't seen it as such a crazy thing. For me, it's the strength of how it was written. It didn't read unusual or out of place. It didn't jar on the page. It didn't feel like, 'Oh my God, this is a mental thing to do. Are we really sure?' It read perfectly naturally that the Doctor would explain this to the audience. We're invited in. That's nice. In all the talk about it, I'm a little surprised that people don't reference *Listen*, because I sort of feel the Doctor did that there – you know, the opening scene."

The Doctor is talking out loud to himself in *Listen*, because he thinks he's alone.

DO: "Yes. Or he could have been talking to the creature."

In your head, did you have to come up with an in-story justification for why the Doctor is talking into camera in *Before the Flood* – is he talking to Clara, perhaps? – or would that have defeated the point?

DO: "We did talk about it. I'm sure somebody did suggest, at one point, 'Maybe he's talking to Clara?' But we kind of ditched that. We just felt it was okay for him to do it. And it was *fun*. It's quite cheeky. I almost find that it's a bigger jump when he does it at the very end, when he's in the scene with Clara. It's bolder. He turns away from Clara and looks at us."

It wasn't in the script that he plays the opening theme music, was it?

The Doctor breaks the fourth wall in *Before the Flood*.

A very traditional flying saucer in *The Husbands of River Song*.

DO: "No. He plays Beethoven's 5th. But Peter was noodling around on the guitar, on set, and he played the *Doctor Who* theme, just for a laugh, and we recorded it. Then – also for a laugh – we used it in the edit. I can't remember whose suggestion it was to keep it in, but it was slightly inspired by when, the previous year, they switched around Peter and Jenna's names [in the opening titles to *Death in Heaven*, with an image of Coleman's eyes replacing Capaldi's]. Again, that's Steven: to his credit, he's not one to be held down by 'the way things should be', so I sort of knew he wasn't going to say, 'Oh no, we can't change it, in the middle of the series, for one episode.' He was like, 'Go ahead. Do it.'"

Another impressive opening to an episode is the single, unbroken – predominantly CGI – shot that kicks off *The Husbands of River Song*. We begin in the night sky, then move down, down through the clouds, sweep over the snowy fields of Mendorax Dellora, circle King Hydroflax's flying saucer, then tear towards the village, the rooftops, the spires, the Christmas decorations, and down into a Victorian-looking street – this is an actual set now, isn't it? – ►

> "Peter was noodling around on the guitar, and he played the *Doctor Who* theme, just for a laugh!"
>
> **DANIEL O'HARA**

Daniel O'Hara at work with actors Zaqi Ismail, Sophie Stone and Jenna Coleman in *Under the Lake*.

◄ **where we find the Doctor's TARDIS. It's a great shot, Douglas.**

DM: "Thank you for saying that. If it *is* a great shot, it's because it's good storytelling. There's an awful lot of story set up in that one shot. You start by seeing two moons in the sky, so you know you're on an alien planet, then you travel across this earthly landscape, find a flying saucer, these captions come up ['MENDORAX DELLORA (HUMAN COLONY)' and 'CHRISTMAS DAY 5343'] telling you approximately where you are and that it's a human colony, and then you're into Victoriana, and Christmas, and the TARDIS. The flying saucer wasn't actually in the opening originally; the script just said, 'The camera tilts down from snow falling, onto the roof of the TARDIS,' and then we panned down to find the sign – 'CAROL SINGERS WILL BE CRITICISED' – on the TARDIS door. Steven is very good at funny signs. [*Laughs*] But I argued right from the start, 'Can't we be more ambitious? It's the opening shot. I want to wake people up! It's on at five o'clock in the afternoon or whenever this goes out. What if we do something big, coming across the winter landscape, and incorporate the captions as we travel?'

"I'd done something similar at the beginning of *Cold War*, where we swept across the Arctic, and the caption ['North Pole 1983'] appeared in the landscape, and then we plummeted into the sea – so it was a reference back to that a little bit. Then Steven said, 'Well, if we're going to do that, why don't we have the flying saucer there as well and see that it's crashed?' – which I thought was a great idea. I developed the shot with the CGI guys at Axis VFX. In terms of the episode's grammar, I wanted that shot to be a sentence that only stops when we see that sign on the TARDIS."

The final scene of *The Girl Who Died*, where we circle around Ashildr as the world around her changes, is a similarly single, unbroken shot, augmented by CGI.

EB: "If I were allowed to, I would still be working on that shot. [*Laughs*] It was an idea that came up through the rewrites. The stage directions said that she's staring out to sea, and the world goes into time-lapse as we circle 360° around her, 'the clouds streaking past, the sun and moon arcing through the sky, day and night flickering past...' The image came from the words. That is the magic of the writing. Where does that tiny paragraph take your imagination? But the key was what would be going on in Maisie [Williams, who played Ashildr]'s eyes. On her face. Her fading smile. Her haunted look."

How closely did you work with Maisie on that particular scene?

EB: "We talked through it a lot, working through Ashildr's journey, and thinking about this endless, *endless* existence – 'You're going to be around forever now' – which your imagination can't cope with, because it's unfathomable to a mere mortal. And in technical terms, 'You're happy at the beginning, because you're alive and you've been saved, and then, as the years pass, there's a gradual dawning: you can't become attached to anyone, because attachment leads to love leads to wanting to be with somebody for the rest of your life, but the rest of your life goes on to infinity, whereas they all wither and die.' The power of that idea is absolutely extraordinary. 'It's not that you live forever; it's that everyone you love dies.' I just wish that when I was five or six, and I began to understand mortality, there had been someone around to say that to me then. It's a fantastic counterpoint to the fear of your own mortality. And Maisie played it brilliantly. She is extraordinary."

"Maisie and I talked through it a lot, working through Ashildr's journey and endless existence..."

ED BAZALGETTE

Is it hard to manage the technical demands of shooting *Who* without neglecting your cast? Can it be a bit of a minefield?

DM: "No, not a minefield at all. It would be a minefield if they were terrible at the acting. If they were really bad actors, you'd be going, 'Bloody hell, this is really hard.' But Peter and Alex [Kingston, who played River Song] are brilliant. I'd worked with Alex before, on *First Night/Last Night* [mini-episodes – directed by Douglas – made exclusively for the *Doctor Who: The Complete Sixth Series* DVD and Blu-ray box sets], which offered an alternative Darillium date, with Matt [Smith]'s Doctor, so it was quite fun to go back to it again. The joy of having actors of that calibre standing in front of you, reading the lines, is that they bring so much onto the set with them – their experience, their knowledge, their acting ability. As a director, if you're given these amazing people to work with, it should be a pleasure, not a minefield. And it is. It's a joy."

Last Night.

DO: "Ultimately, great performances by amazing actors are what people tune in for. It's the characters that make the show. *Being Human* had a tiny budget, but it was written by Toby Whithouse in a way that played to its strengths: great characters. It didn't matter that they were vampires, and werewolves and ghosts. The same is true of *Doctor Who*. Kids will watch *Avengers Assemble* [Marvel's 2012 superhero film, *The Avengers*] on Netflix, and then they'll switch over and watch an episode of *Doctor Who*, and *Doctor Who* can't complete with *The Avengers*' visual effects – as good as the regularly BAFTA-winning visual effects on *Doctor Who* are – but that's where, as a director, you have to remember that the strength of the show, and the history of the show, is that it attracts amazing actors playing great characters.

"Part of your prep, as director, is that your other key collaborators – your director of photography, your assistant director, *etc* – know what you want out of a scene, because the actors need that time with you when you're on set,

Ed Bazalgette worked closely with Maisie Williams (Ashildr) on both *The Girl Who Died* and *The Woman Who Lived*.

and a danger, especially in some 'genre' stuff, is getting sidetracked by green screens, and spaceships, and puppets."

DN: "In pre-production, I try to second-guess what each of the actor's needs may be; what thought processes they'll go through to deliver the scene. I don't always get it right, but certainly I can go a few steps down the road to creating the best environment for them to do their best work – that is, to know the story well enough myself, to have worked with the writer, and to have picked out any flaws in the logic, to have dealt with those early, to have preempted any of the actors' questions, to go through an actor's thought processes myself so that, on the day, everything is laid out for them. It's about locking things down, in order to create that freedom. Once I'm on set, I let the actors show me how they want to interpret the scene. Sometimes they'll surprise me, in a good way, but I like them to feel like they own the blocking of a scene. I never want to say to an actor, 'I need you to start in this corner, end up in that corner, stop on this line...' I just don't work in that way."

DM: "One of the tricks to directing *Doctor Who* – and perhaps other shows like it, though I've not come across that so far – is to be able to deal with action and emotion *at the same time*. In huge feature films, you'll tend to have an action sequence, and then the emotional sequence afterwards, or before it. But with *Doctor Who* very often you'll have the characters dealing with incredibly emotional moments in their lives alongside – in *The Husbands of River Song*'s case – a crashing spaceship. That sequence where River realises that it's Darillium they're heading for and it could be her last night alive; Alex had to do that with all the *Doctor Who* explosions going on around her, and Peter had to deal with that while working with wires. That doesn't happen in many other places in TV. It isn't a minefield, but it is tricky at times."

DN: "If I have certain technical requirements for a special-effects shot, I'll explain that to the actor. I'll explain why I need them to stand in a certain place, and 99 times out of 100 they completely get it. It's only sometimes that an actor might explain to me, 'Look, I can see why you want me to stop on this mark, I can see why that works for the special effects, but it kind of doesn't work for my motivation or what the character is going through,' and then we'll find another solution. I just really want to be amenable to the actors' needs and flexible enough on the day."

EB: "Some of the time on *Class*, you could tell that it was their first experience of this kind of thing. But that's exciting. You do sometimes find, with younger actors, that you need to give them more support. You've been on lots of sets, you know how tiring it is, and I could see them sometimes looking really tired. At those moments, you have to give a different kind of support: you have to sort of gee them up a little bit and keep up that energy level."

But how do you offer a *Doctor Who* regular like Peter direction, since he must know his character better than anyone?

DO: "Yes, he knows his character inside out. But he still wants direction. There's so much to get your head around when you do a show like *Doctor Who* – you've got a whole new world, monsters, visual effects, massive sets, a guest cast of top actors who are coming in for the first time as well – and I must admit, sort of without thinking about it, I slightly subconsciously just assumed that the Doctor turns up as a fully formed character. But these scenes are new to Peter as well.

"He likes to start knocking out a scene – not shooting it, but rehearsing it – as soon as possible. 'Let's do it, do it, do it, and try to latch on to something, the core of that scene.' He's absolutely not precious about it at all. We had, I think, three big scenes in The Drum control room. The first is when the Doctor realises that the ghostly apparitions are actually, literally ghosts – his childlike enthusiasm! – then we were rehearsing another scene, where he does a bit of reverse psychology on the crew, persuading them to stay, and I said to Peter, 'Maybe the Doctor should be a bit more enthusiastic?' He said, 'No, no, no, I did enthusiastic last time.' Peter is really conscious of it not being samey. Then we latched on to the idea of him tricking the crew. I said, 'Well, okay, let's make the *whole* scene about that...'"

Peter Capaldi and Ed Bazalgette on *The Girl Who Died*'s set.

EB: "Peter is fantastically collaborative. I'm a fan of his acting. I was standing back, thinking, 'Oh, that's brilliant!' He's always very, very keen to interrogate each scene. Actors have to know *why* they're doing things, and you have to be very clear about the choices you've made. If they need stuff, I've made it clear to them, 'Don't hesitate to ask,' and I'll throw in a few thoughts, but I try to keep it as minimal and simple as possible. I like to feel that they know that I'm totally confident in what they're doing. They do say that if the director gets the casting right, that's 99% of the job done. Well, I'm not sure it's quite that much, but there's a lot of truth in that."

One of Peter's standout performances – in fact, one of the greatest performances by anyone in *Doctor Who* ever – is the Doctor's big speech in *The Zygon Inversion*... ►

Daniel O'Hara takes Arsher Ali and Peter Capaldi through the early scenes of *Before the Flood*.

Jenna Coleman and Peter Capaldi on set for the climactic sequence from *The Zygon Inversion*.

> **“I asked Peter Capaldi if he’d prefer to do the *Zygon Inversion* speech in sections, or in one continuous nine-minute monologue.”**
>
> **DANIEL NETTHEIM**

DN: “The early drafts of the script that I read had a shorter version of that scene. I didn’t know that a longer version was coming. When a batch of rewrites got delivered quite late in pre-production, the scene had expanded into what became that beautiful, lyrical anti-war speech.

“Both those Zygon episodes felt very topical. They were obviously referencing contemporary events; in the way that *Doctor Who* has done subtly over the years, but this was quite an overt look at a contemporary crisis. I take my hat off to Steven Moffat and the BBC for pushing ahead with that whole storyline. It was a brave thing to put, like, an allegory for refugees and immigration at the forefront of a popular family show like that. It was a bold move. A really commendable move. The fact that we managed to do it without it seeming like a ‘worthy message’, while still keeping it entertaining and thrilling… I’m really proud of everyone involved for pulling that off.”

How did you help Peter prep for that speech?

DN: “We had a discussion. I asked him if he’d prefer to do it in sections, or do it as one continuous eight-, nine-minute monologue. He opted for the long, continuous version – which I think was the right decision, because he had it mapped out pretty skilfully, the peaks and the troughs, and he had to go through the whole speech to get to each one of those places. Because it wasn’t a conversation; there were a couple of interjections from Kate Lethbridge-Stewart and Bonnie, but it was pretty much a monologue. This was Peter on his own. And I didn’t know exactly what he was going to do with it till we got there on the day. He worked out where he was going to stand – I certainly wasn’t going to dictate that he had to be in one part of the set or another – and when he was going to walk, and when he was going to be still, and he showed that to me, so that became kind of the guide.”

Camera-wise, when shooting a lengthy scene like that on one set, how do you keep it interesting visually?

DN: “I’d had a certain amount of preparation for shooting a long scene staged in one location, from a previous show I’d worked on, *Line of Duty*, for BBC Two, which became quite known for its lengthy interview scenes. I had one scene, in one of the episodes that I directed, that was a 17-minute interview, essentially between three people. That was a quarter of the entire episode! So I went through that process then of mapping out how I could keep it interesting for the audience, when to change shot sizes, when to move the camera, when to keep the camera static. It was quite mapped out, partly because I knew that I couldn’t ask the actors to keep repeating the same scene *ad infinitum*, with the same level of intensity each time. It was about how to minimise the amount of times they had to perform it.

“I had a bigger space for the *Doctor Who* scene, that UNIT Black Archive, which was really handy to work with, and I had other characters listening, who I could cut away to. But it all came down to Peter, really. We had two cameras running on the first take, which was a master, and after that I got all the other bits of coverage, the close-ups, the cutaways, the different eyelines. But it was all based around that brilliant first performance. And Peter was word-perfect. He learnt that speech. We did pick-ups, and there were occasional prompts from Steve [Walker], the script supervisor [who oversees continuity], but the fact that Peter was able to keep doing that speech, and for it to continuously appear spontaneous and heartfelt, is all credit to him.” **DWM**

To be concluded next issue…

THE MIGHTY 100!

From 1963 to 2016, the full list of the 100 men and women who have directed *Doctor Who*…

1 Waris Hussein
2 Christopher Barry
3 Richard Martin
4 Frank Cox
5 John Crockett
6 John Gorrie
7 Mervyn Pinfield
8 Henric Hirsch
9 Douglas Camfield
10 Derek Martinus
11 Michael Leeston-Smith
12 Paddy Russell
13 Michael Imison
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15 Rex Tucker
16 Michael Ferguson
17 Julia Smith
18 Hugh David
19 Morris Barry
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26 Michael Hart
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29 Paul Bernard
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31 Alan Bromly
32 Rodney Bennett
33 Derrick Goodwin
34 George Spenton-Foster
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36 Darrol Blake
37 Michael Hayes
38 Ken Grieve
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40 Lovett Bickford
41 Terence Dudley
42 Peter Grimwade
43 Peter Moffatt
44 Paul Joyce
45 Graeme Harper
46 John Black
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48 Ron Jones
49 Mary Ridge
50 Tony Virgo
51 Michael Owen Morris
52 Matthew Robinson
53 Sarah Hellings
54 Nicholas Mallett
55 Chris Clough
56 Andrew Morgan
57 Alan Wareing
58 Michael Kerrigan
59 Geoffrey Sax
60 Keith Boak
61 Euros Lyn
62 Joe Ahearne
63 Brian Grant
64 James Hawes
65 James Strong
66 Dan Zeff
67 Charles Palmer
68 Richard Clark
69 Hettie MacDonald
70 Colin Teague
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87 Saul Metzstein
88 Colm McCarthy
89 Jamie Payne
90 Mat King
91 Stephen Woolfenden
92 Ben Wheatley
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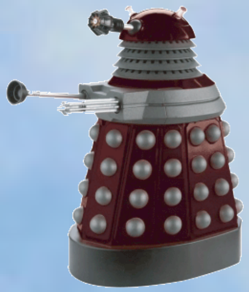

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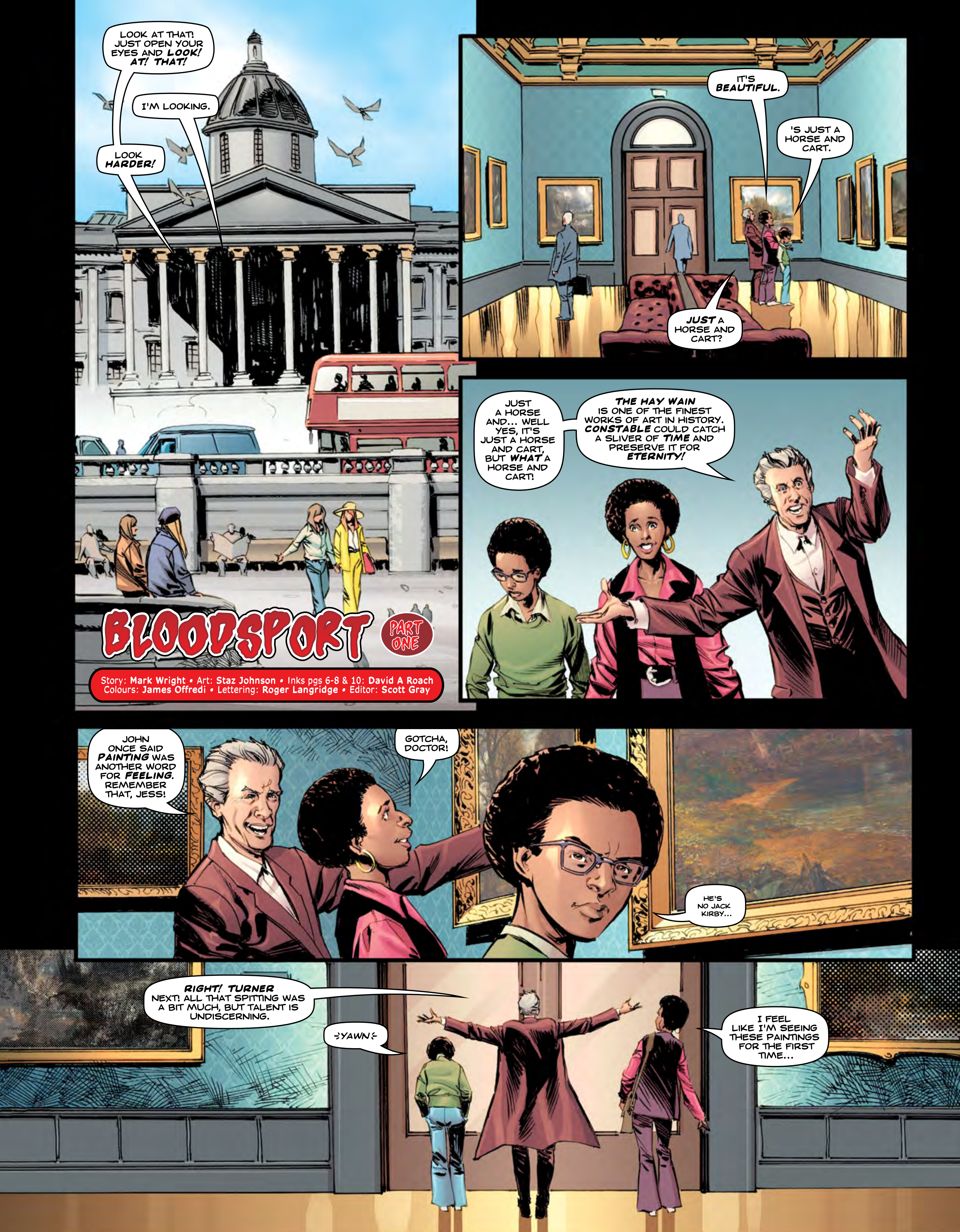
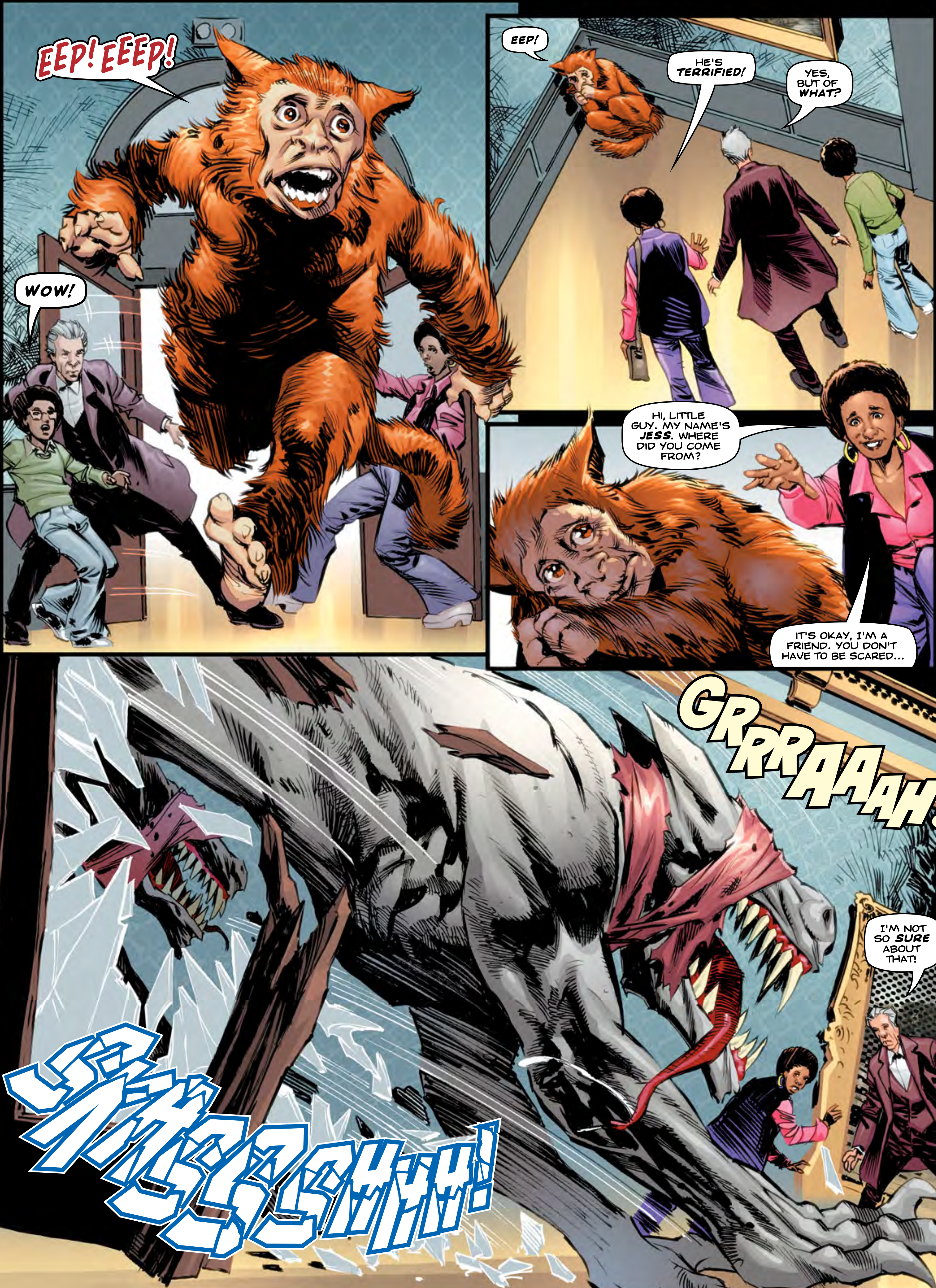
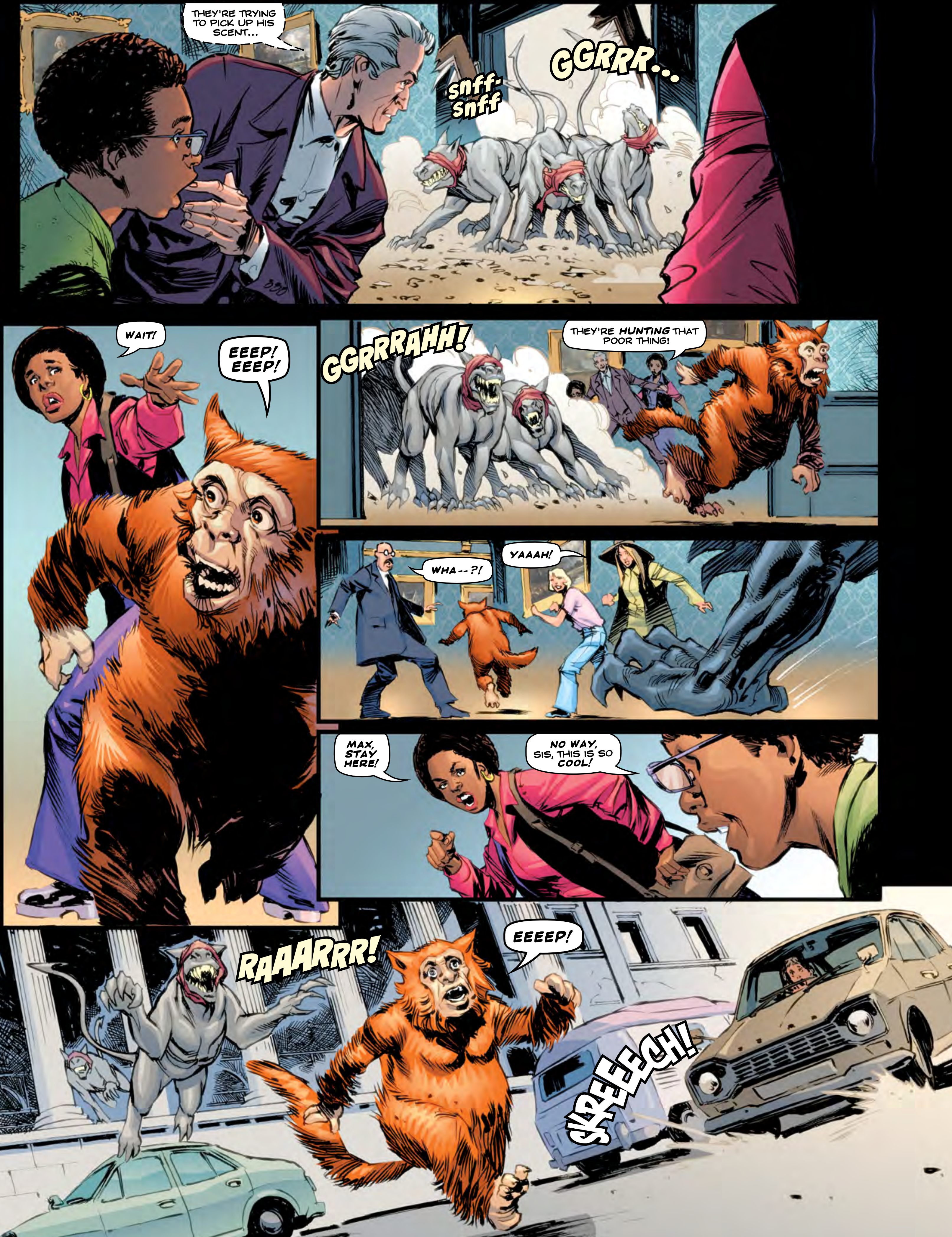


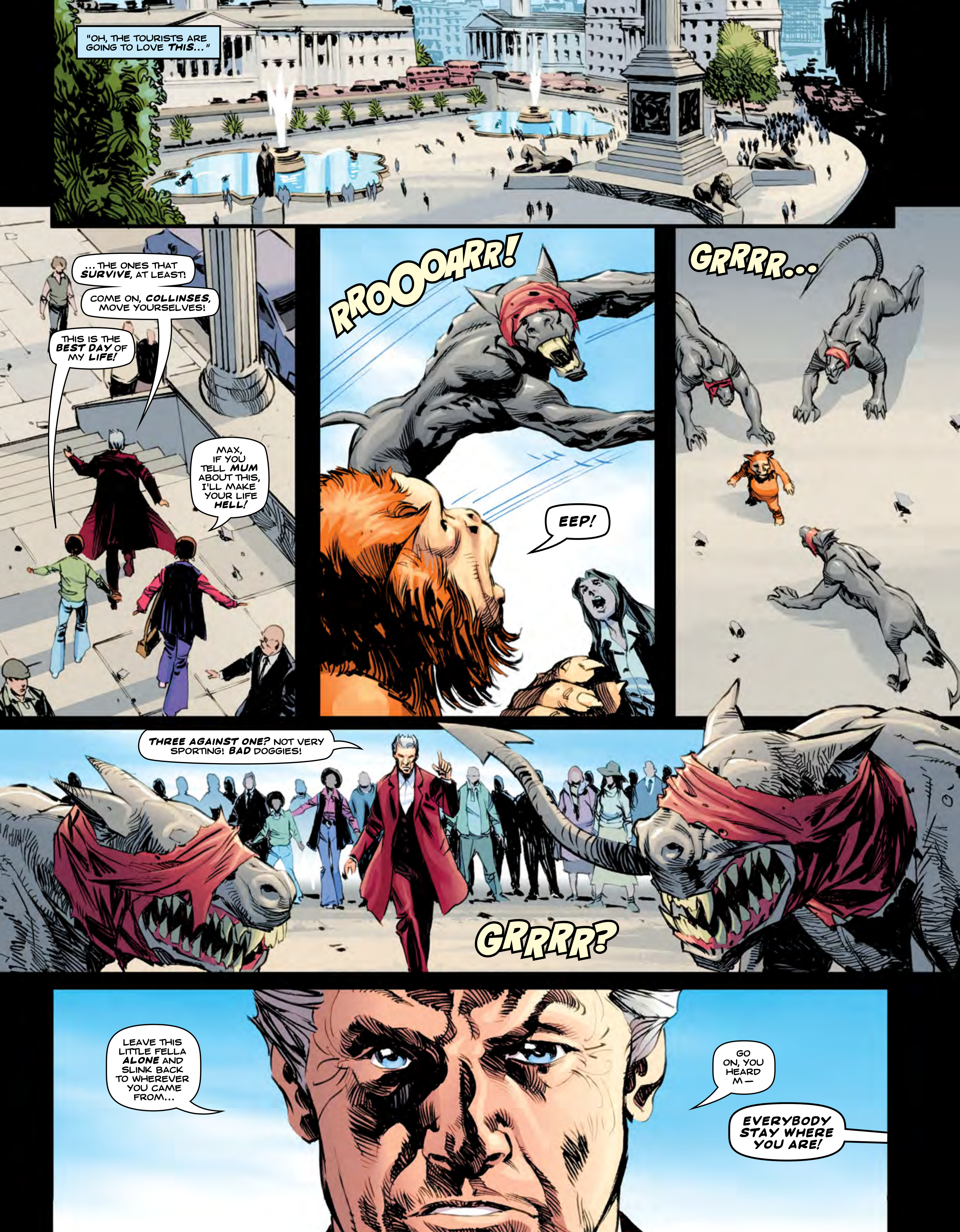
BLOODSPORT PART ONE

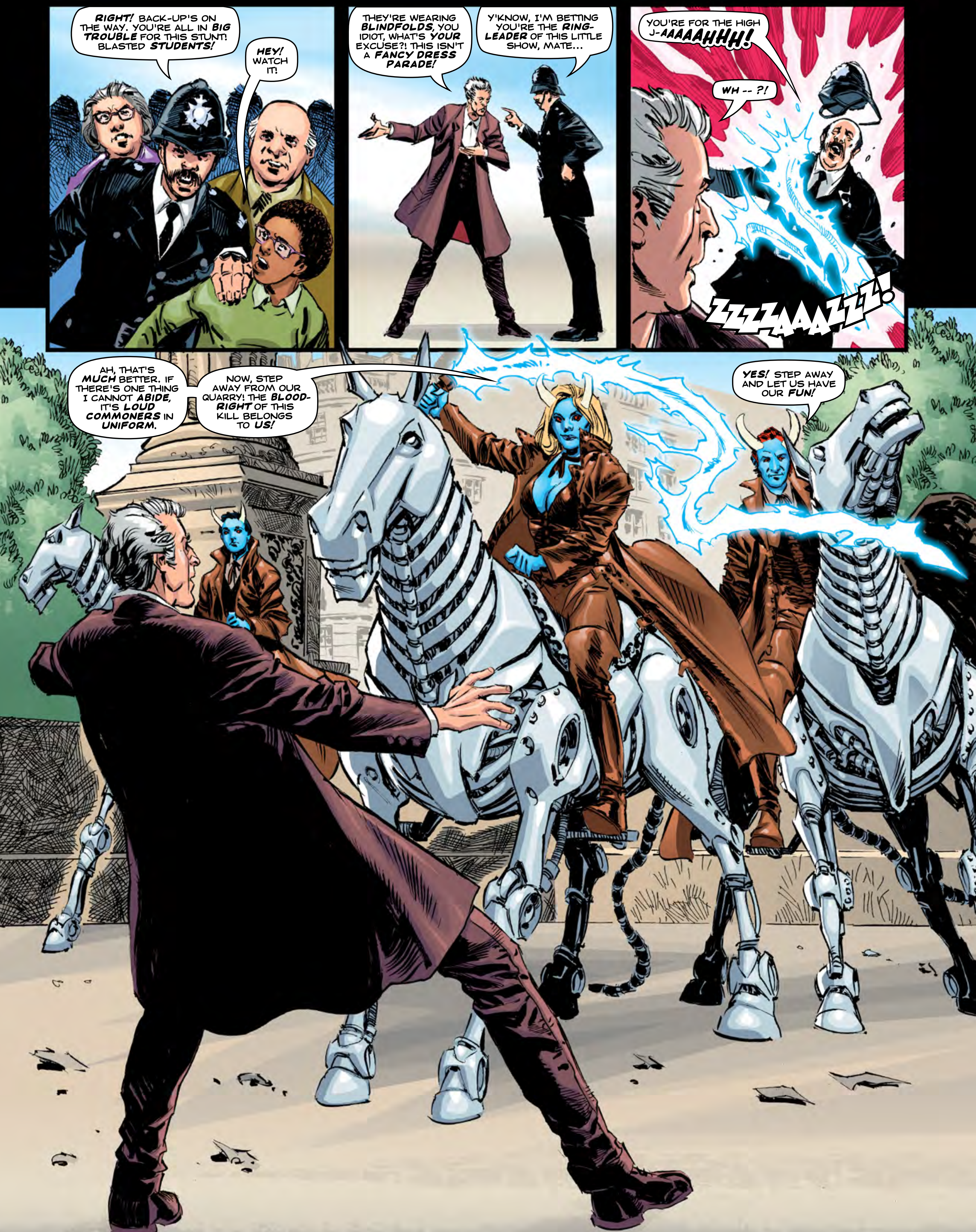
Story: **Mark Wright** • Art: **Staz Johnson** • Inks pgs 6-8 & 10: **David A Roach**
Colours: **James Offredi** • Lettering: **Roger Langridge** • Editor: **Scott Gray**

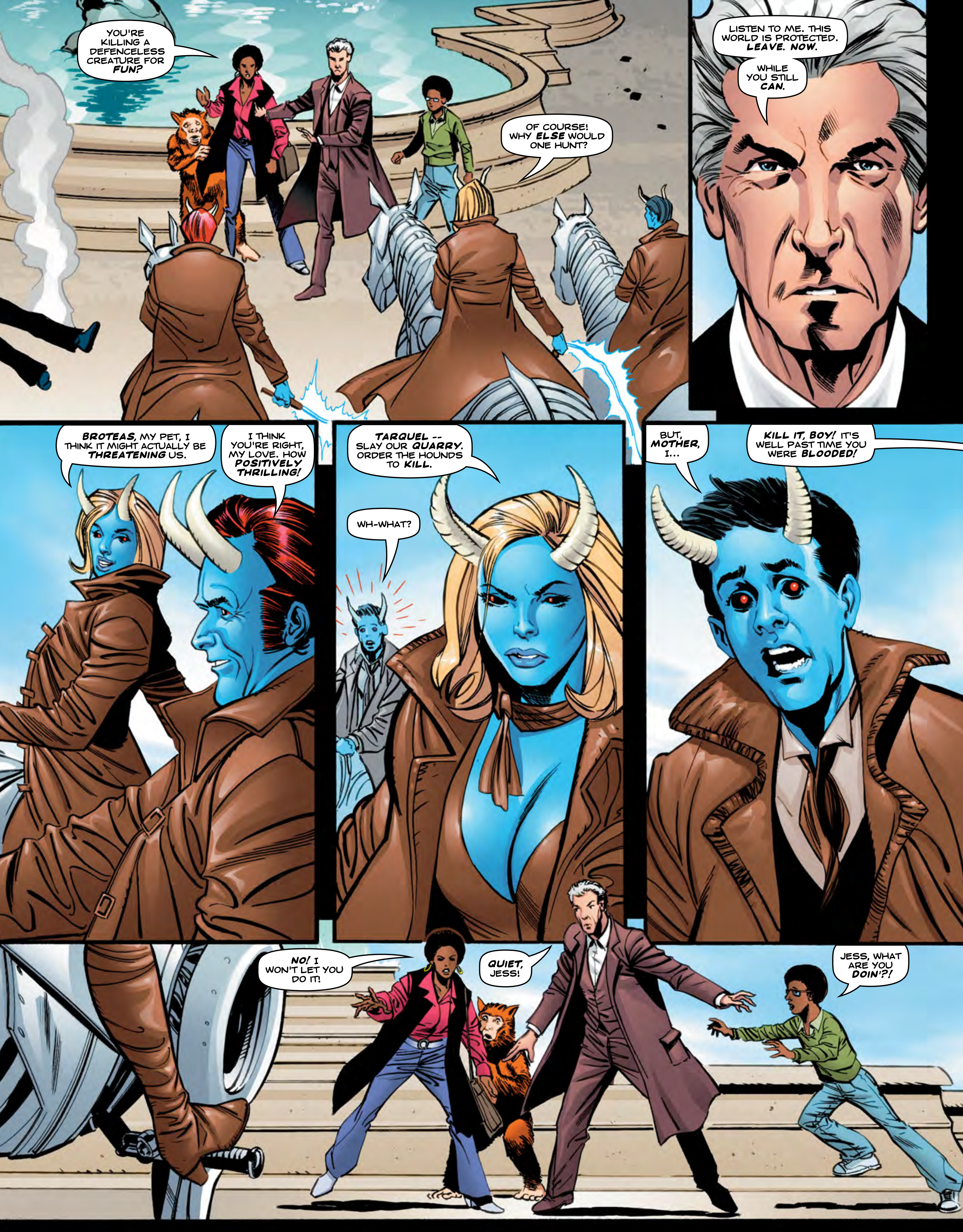
LOOK AT THAT! JUST OPEN YOUR EYES AND ***LOOK! AT! THAT!***
I'M LOOKING.
LOOK ***HARDER!***
IT'S ***BEAUTIFUL.***
'S JUST A HORSE AND CART.
JUST A HORSE AND CART?
JUST A HORSE AND... WELL YES, IT'S JUST A HORSE AND CART, BUT ***WHAT*** A HORSE AND CART!
THE HAY WAIN IS ONE OF THE FINEST WORKS OF ART IN HISTORY. ***CONSTABLE*** COULD CATCH A SLIVER OF ***TIME*** AND PRESERVE IT FOR ***ETERNITY!***
JOHN ONCE SAID ***PAINTING*** WAS ANOTHER WORD FOR ***FEELING.*** REMEMBER THAT, JESS!
GOTCHA, DOCTOR!
HE'S NO JACK KIRBY...
RIGHT! TURNER NEXT! ALL THAT SPITTING WAS A BIT MUCH, BUT TALENT IS UNDISCERNING.
⊱YAWN⊰
I FEEL LIKE I'M SEEING THESE PAINTINGS FOR THE FIRST TIME...

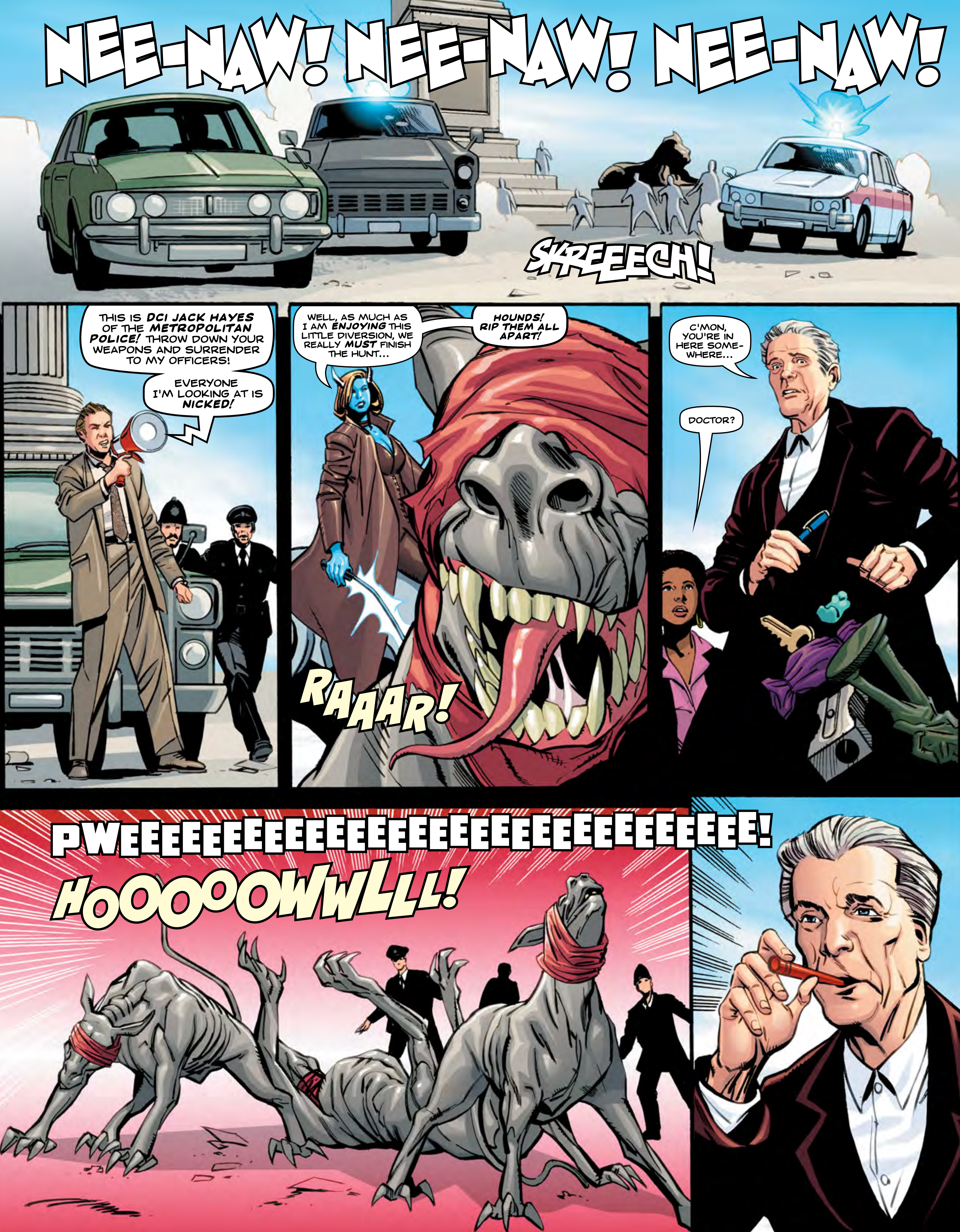

EEP! EEEP!
WOW!
EEP!
HE'S TERRIFIED!
YES, BUT OF WHAT?
HI, LITTLE GUY. MY NAME'S JESS. WHERE DID YOU COME FROM?
IT'S OKAY, I'M A FRIEND. YOU DON'T HAVE TO BE SCARED...
GRRRAAAAH!
I'M NOT SO SURE ABOUT THAT!
SMASSSHHH!

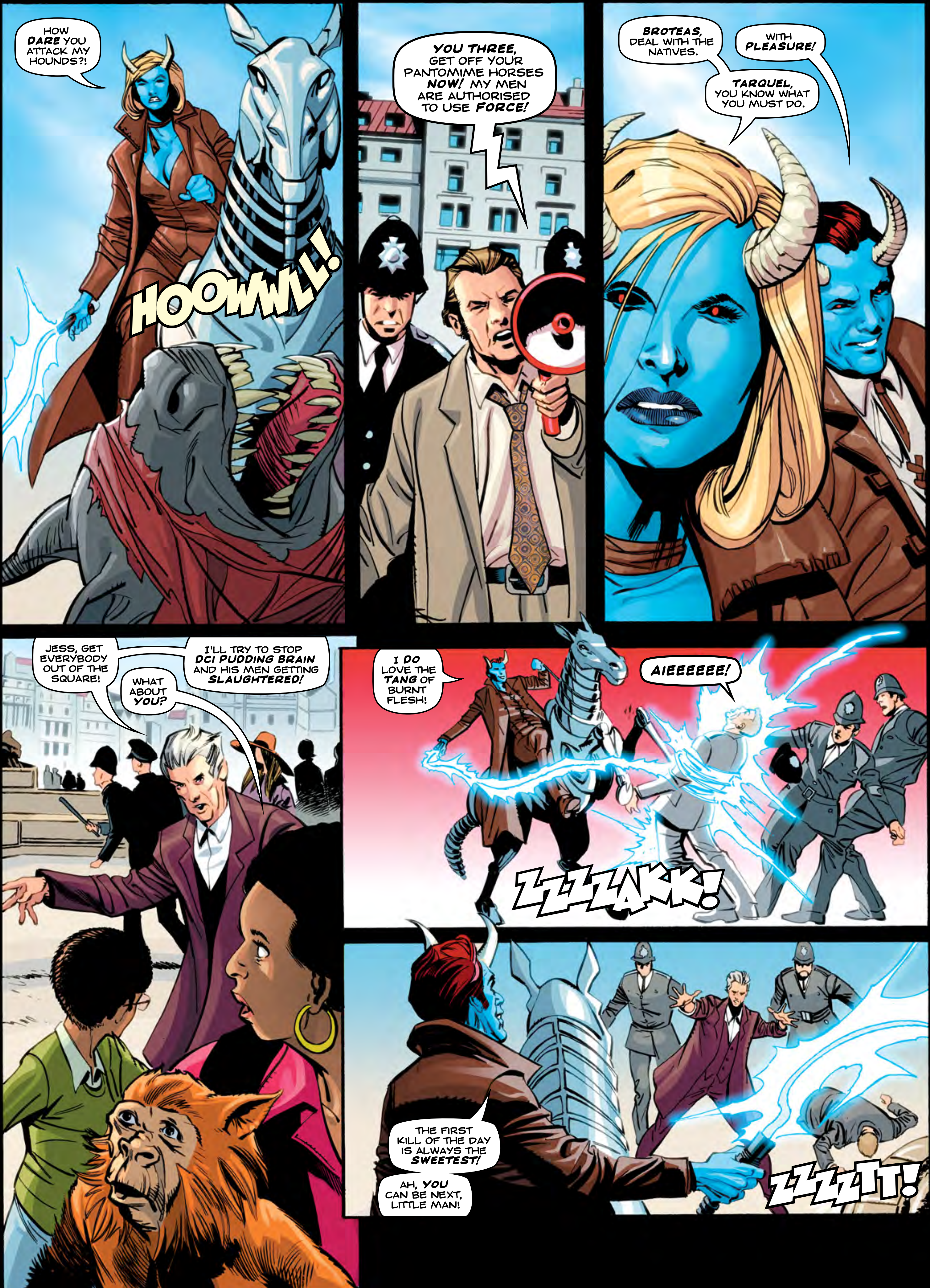

THEY'RE TRYING TO PICK UP HIS SCENT...
snff-snff
GGRRR...
WAIT!
EEEP! EEEP!
GGRRRAHH!
THEY'RE *HUNTING* THAT POOR THING!
WHA--?!
YAAAH!
MAX, STAY HERE!
NO WAY, SIS, THIS IS SO *COOL!*
RAAARRR!
EEEEP!
SKREEECH!

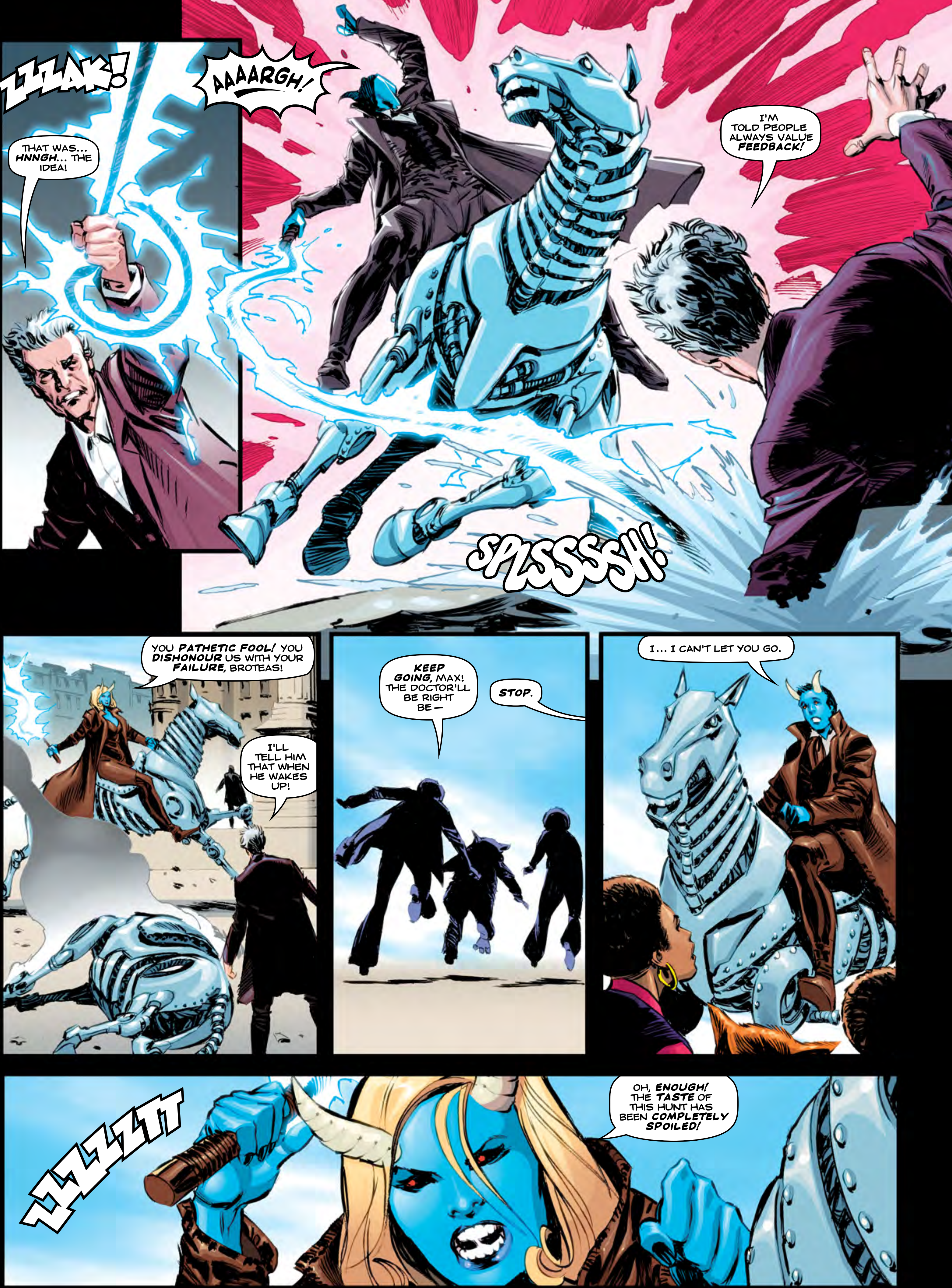

"OH, THE TOURISTS ARE GOING TO LOVE THIS..."
...THE ONES THAT SURVIVE, AT LEAST!
COME ON, COLLINSES, MOVE YOURSELVES!
THIS IS THE BEST DAY OF MY LIFE!
MAX, IF YOU TELL MUM ABOUT THIS, I'LL MAKE YOUR LIFE HELL!
RROOOARR!
EEP!
GRRRR...
THREE AGAINST ONE? NOT VERY SPORTING! BAD DOGGIES!
GRRRR?
LEAVE THIS LITTLE FELLA ALONE AND SLINK BACK TO WHEREVER YOU CAME FROM...
GO ON, YOU HEARD M—
EVERYBODY STAY WHERE YOU ARE!

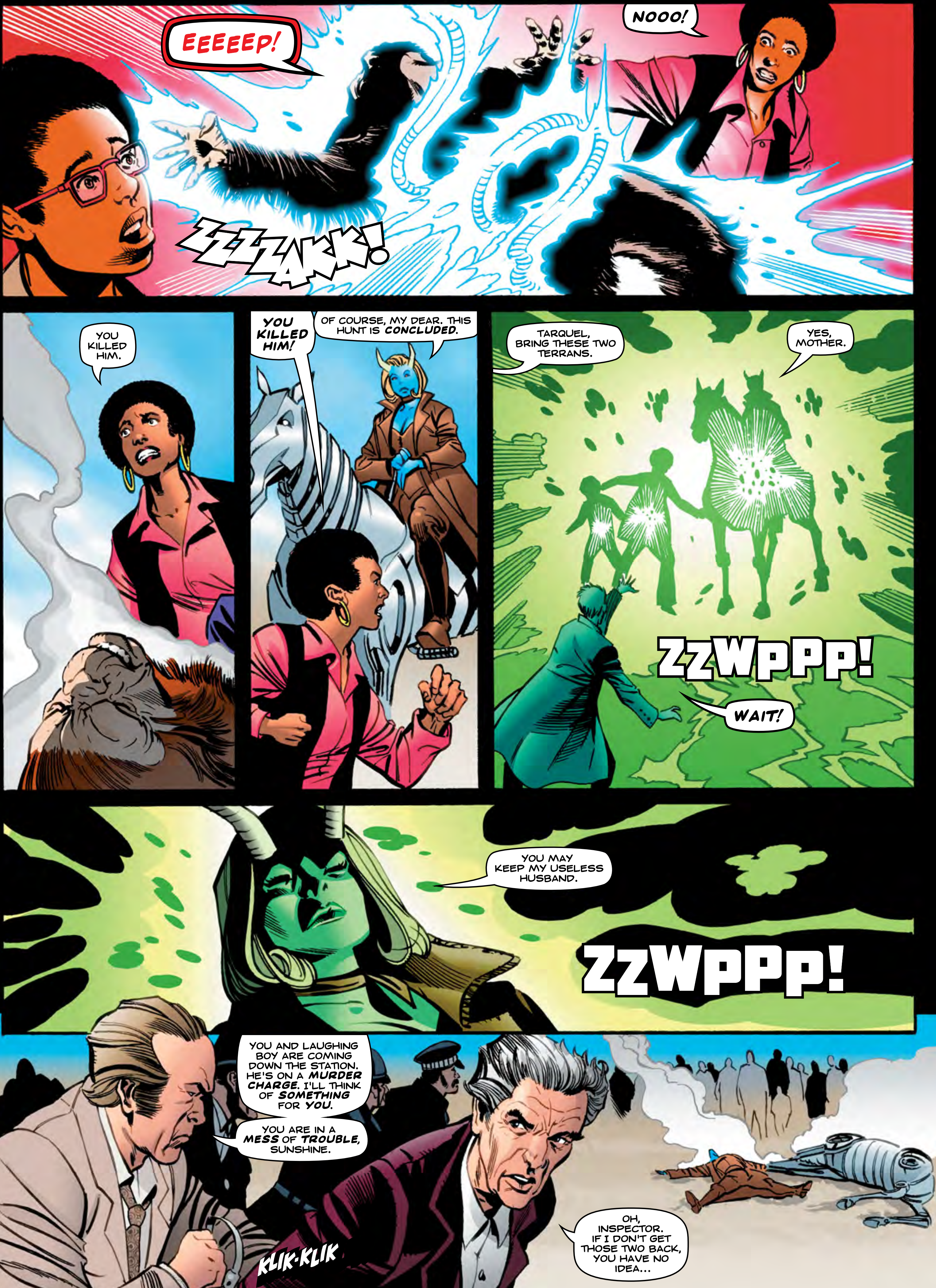

RIGHT! BACK-UP'S ON THE WAY. YOU'RE ALL IN BIG TROUBLE FOR THIS STUNT! BLASTED STUDENTS!
HEY! WATCH IT!
THEY'RE WEARING BLINDFOLDS, YOU IDIOT, WHAT'S YOUR EXCUSE?! THIS ISN'T A FANCY DRESS PARADE!
Y'KNOW, I'M BETTING YOU'RE THE RING-LEADER OF THIS LITTLE SHOW, MATE...
YOU'RE FOR THE HIGH J-AAAAAHHH!
WH -- ?!
ZZZZAAAZZZ!
AH, THAT'S MUCH BETTER. IF THERE'S ONE THING I CANNOT ABIDE, IT'S LOUD COMMONERS IN UNIFORM.
NOW, STEP AWAY FROM OUR QUARRY! THE BLOOD-RIGHT OF THIS KILL BELONGS TO US!
YES! STEP AWAY AND LET US HAVE OUR FUN!

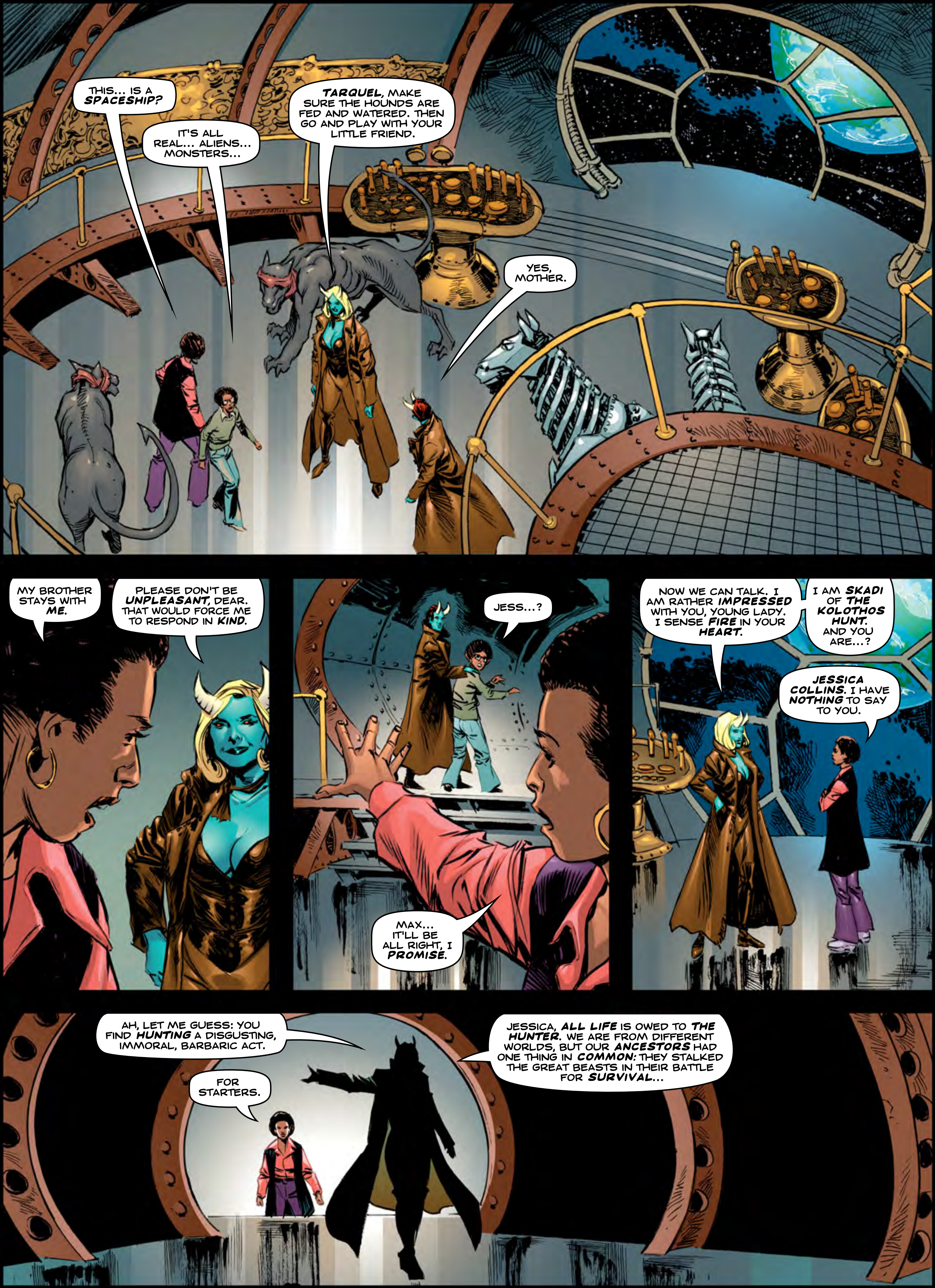

YOU'RE KILLING A DEFENCELESS CREATURE FOR **FUN?**
OF COURSE! WHY **ELSE** WOULD ONE HUNT?
LISTEN TO ME. THIS WORLD IS PROTECTED. **LEAVE. NOW.**
WHILE YOU STILL **CAN.**
BROTEAS, MY PET, I THINK IT MIGHT ACTUALLY BE **THREATENING** US.
I THINK YOU'RE RIGHT, MY LOVE. HOW **POSITIVELY THRILLING!**
TARQUEL -- SLAY OUR **QUARRY.** ORDER THE HOUNDS TO **KILL.**
WH-WHAT?
BUT, **MOTHER,** I...
KILL IT, BOY! IT'S WELL PAST TIME YOU WERE **BLOODED!**
NO! I WON'T LET YOU DO IT!
QUIET, JESS!
JESS, WHAT ARE YOU **DOIN'?!**

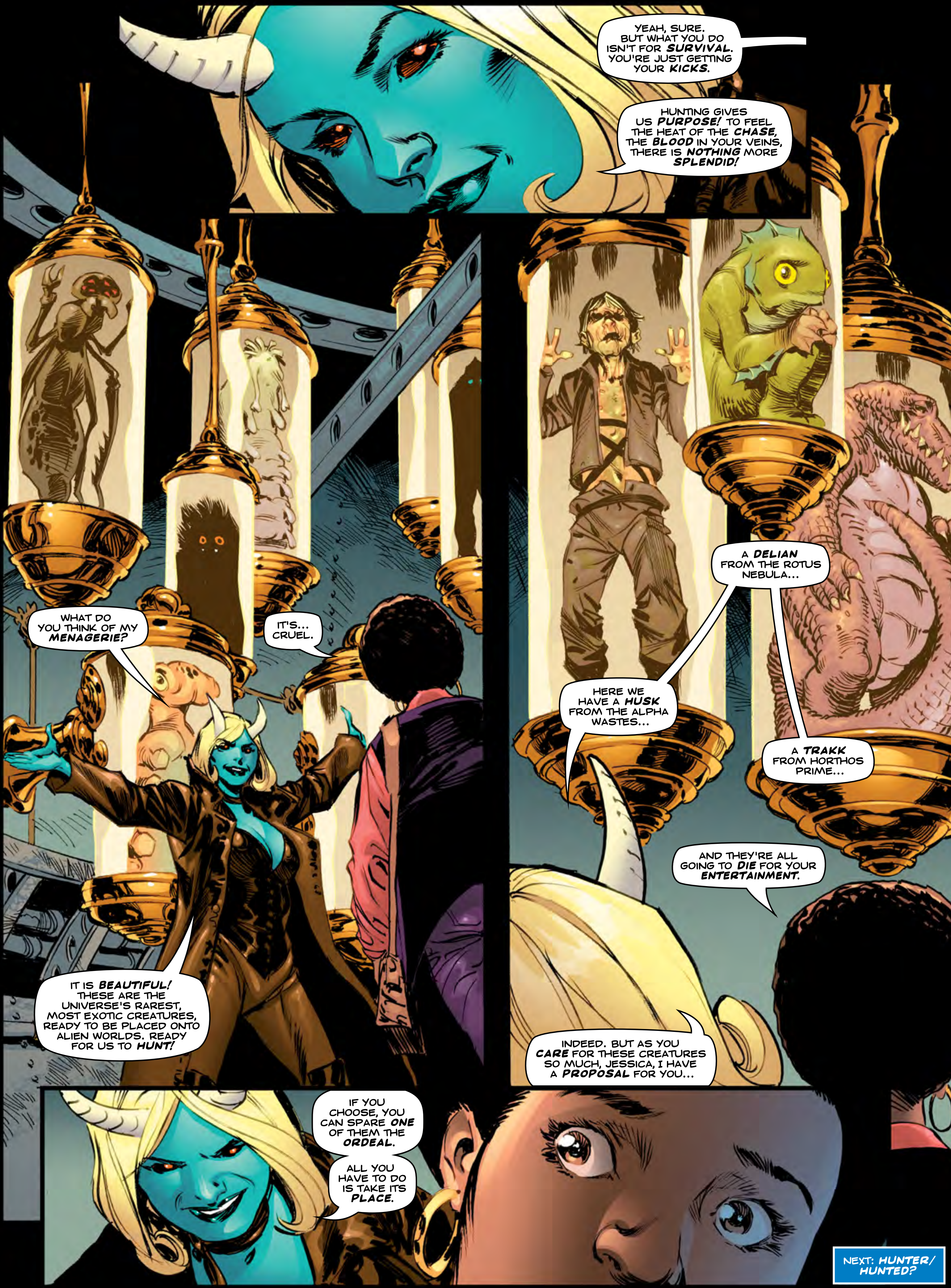

NEE-NAW! NEE-NAW! NEE-NAW!
SKREEECH!
THIS IS DCI JACK HAYES OF THE METROPOLITAN POLICE! THROW DOWN YOUR WEAPONS AND SURRENDER TO MY OFFICERS!
EVERYONE I'M LOOKING AT IS NICKED!
WELL, AS MUCH AS I AM ENJOYING THIS LITTLE DIVERSION, WE REALLY MUST FINISH THE HUNT...
HOUNDS! RIP THEM ALL APART!
RAAAR!
C'MON, YOU'RE IN HERE SOME-WHERE...
DOCTOR?
PWEEEEEEEEEEEEEEEEEEEEEEEEE!
HOOOOOWWLLL!


HOW DARE YOU ATTACK MY HOUNDS?!
HOOWWLL!
YOU THREE, GET OFF YOUR PANTOMIME HORSES NOW! MY MEN ARE AUTHORISED TO USE FORCE!
BROTEAS, DEAL WITH THE NATIVES.
WITH PLEASURE!
TARQUEL, YOU KNOW WHAT YOU MUST DO.
JESS, GET EVERYBODY OUT OF THE SQUARE!
I'LL TRY TO STOP DCI PUDDING BRAIN AND HIS MEN GETTING SLAUGHTERED!
WHAT ABOUT YOU?
I DO LOVE THE TANG OF BURNT FLESH!
AIEEEEEE!
ZZZZAKK!
THE FIRST KILL OF THE DAY IS ALWAYS THE SWEETEST!
AH, YOU CAN BE NEXT, LITTLE MAN!
ZZZZTT!


ZZZAK!
THAT WAS... HNNGH... THE IDEA!
AAAARGH!
I'M TOLD PEOPLE ALWAYS VALUE FEEDBACK!
SPLSSSSH!
YOU PATHETIC FOOL! YOU DISHONOUR US WITH YOUR FAILURE, BROTEAS!
I'LL TELL HIM THAT WHEN HE WAKES UP!
KEEP GOING, MAX! THE DOCTOR'LL BE RIGHT BE—
STOP.
I... I CAN'T LET YOU GO.
ZZZZZTT
OH, ENOUGH! THE TASTE OF THIS HUNT HAS BEEN COMPLETELY SPOILED!


EEEEEP!
NOOO!
ZZZZAKK!
YOU KILLED HIM.
YOU KILLED HIM!
OF COURSE, MY DEAR. THIS HUNT IS CONCLUDED.
TARQUEL, BRING THESE TWO TERRANS.
YES, MOTHER.
ZZWPPP!
WAIT!
YOU MAY KEEP MY USELESS HUSBAND.
ZZWPPP!
YOU AND LAUGHING BOY ARE COMING DOWN THE STATION. HE'S ON A MURDER CHARGE. I'LL THINK OF SOMETHING FOR YOU.
YOU ARE IN A MESS OF TROUBLE, SUNSHINE.
KLIK-KLIK
OH, INSPECTOR. IF I DON'T GET THOSE TWO BACK, YOU HAVE NO IDEA...


THIS... IS A **SPACESHIP?**
IT'S ALL REAL... ALIENS... MONSTERS...
TARQUEL, MAKE SURE THE HOUNDS ARE FED AND WATERED. THEN GO AND PLAY WITH YOUR LITTLE FRIEND.
YES, MOTHER.
MY BROTHER STAYS WITH **ME**.
PLEASE DON'T BE **UNPLEASANT**, DEAR. THAT WOULD FORCE ME TO RESPOND IN **KIND**.
JESS...?
MAX... IT'LL BE ALL RIGHT, I **PROMISE**.
NOW WE CAN TALK. I AM RATHER **IMPRESSED** WITH YOU, YOUNG LADY. I SENSE **FIRE** IN YOUR **HEART**.
I AM **SKADI** OF **THE KOLOTHOS HUNT**. AND YOU ARE...?
JESSICA COLLINS. I HAVE **NOTHING** TO SAY TO YOU.
AH, LET ME GUESS: YOU FIND **HUNTING** A DISGUSTING, IMMORAL, BARBARIC ACT.
FOR STARTERS.
JESSICA, **ALL LIFE** IS OWED TO **THE HUNTER**. WE ARE FROM DIFFERENT WORLDS, BUT OUR **ANCESTORS** HAD ONE THING IN **COMMON**: THEY STALKED THE GREAT BEASTS IN THEIR BATTLE FOR **SURVIVAL**...


YEAH, SURE. BUT WHAT YOU DO ISN'T FOR **SURVIVAL.** YOU'RE JUST GETTING YOUR **KICKS.**
HUNTING GIVES US **PURPOSE!** TO FEEL THE HEAT OF THE **CHASE,** THE **BLOOD** IN YOUR VEINS, THERE IS **NOTHING** MORE **SPLENDID!**
WHAT DO YOU THINK OF MY **MENAGERIE?**
IT'S... CRUEL.
IT IS **BEAUTIFUL!** THESE ARE THE UNIVERSE'S RAREST, MOST EXOTIC CREATURES, READY TO BE PLACED ONTO ALIEN WORLDS. READY FOR US TO **HUNT!**
HERE WE HAVE A **HUSK** FROM THE ALPHA WASTES...
A **DELIAN** FROM THE ROTUS NEBULA...
A **TRAKK** FROM HORTHOS PRIME...
AND THEY'RE ALL GOING TO **DIE** FOR YOUR **ENTERTAINMENT.**
INDEED. BUT AS YOU **CARE** FOR THESE CREATURES SO MUCH, JESSICA, I HAVE A **PROPOSAL** FOR YOU...
IF YOU CHOOSE, YOU CAN SPARE **ONE** OF THEM THE **ORDEAL.**
ALL YOU HAVE TO DO IS TAKE ITS **PLACE.**
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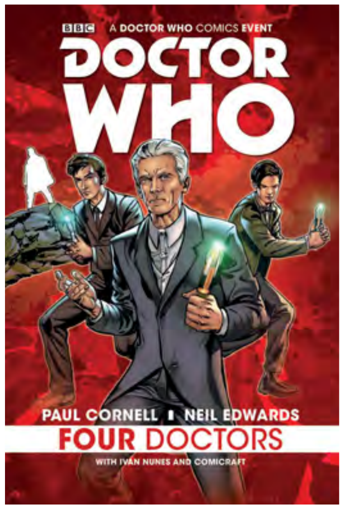
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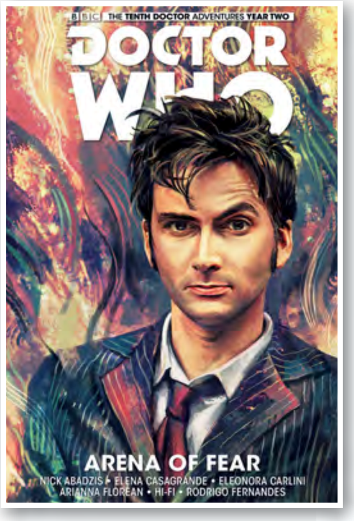
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CHRIS

EMMA

MICHAEL

WILL

The TIME TEAM

The continuing mission to watch all 826 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 767 – THE LODGER

Stairway to hell!

While stranded on Earth and waiting for Amy to rescue him, the Doctor finds himself a home, gets a job – and discovers some disturbing alien technology...

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

With pizza, booze and telly all present and correct, the Time Team are ready and eager to find out where *Doctor Who* will take them this week...

"Stuff the fifth moon of Sinda Callista," says Emma, "we're in Colchester!" She considers this prospect, before deciding that nobody really needs to go to Colchester. "Least of all the Doctor."

Michael is also a little underwhelmed by the location for *The Lodger*, the Doctor and Amy Pond's latest exciting, non-space space adventure. "The only way is Essex, it seems," he notes.

"That's the first mention of Ryman's in *Doctor Who*, though," says stationery fan Will, trying to look on the bright side.

Amy finds herself flying solo in the TARDIS when it swiftly dematerialises with just her inside.

"Did the old girl just boot the Doctor out?" asks Chris. "Finally sick of his nonsense! Mind you, after 11 lifetimes – she's been awfully patient."

Elsewhere in boring old Colchester, some very non-boring things are starting to happen... A rather sad-looking teen is slouching past 79 Aickman Road, when he hears a desperate, disembodied voice emanating from the intercom, claiming there's been an accident.

"Never go into a stranger's house, kids," warns Will. The lad ignores this sound advice, because he's inside the telly and can't hear Will.

Chris is more suspicious of how spacious the hallway is than the spooky middle-aged geezer who appears at the top of the stairs. "Now, I've lived in a multi-flat house and they are nowhere near that roomy. I call TARDIS!"

In the flat downstairs, resident Craig and his pal Sophie are concerned by a patch of mould on the kitchen ceiling.

"It's Smithy from *Gavin and Stacey*!" whoops Chris. "And Daisy Haggard! Oh I loved her in *Psychoville*."

"Me too," agrees Michael. "I'm normally not all that keen on James Corden, though. We'll see..." he adds, hopefully.

"That stain on the ceiling brings back grim memories of student housing," Will recalls. The gloop starts to spread – which surely can't be good news for the young man who's just been lured upstairs...

After a brief chat about how Craig has placed an ad in the local shop for a new flatmate, Sophie has to dash off – and things are mega-awks when she says goodbye.

"Great sketching-in of Sophie and Craig's relationship with a few lines and some nice performances," enthuses Michael. "It feels odd for *Doctor Who* to be back in the real world. I like it. Doesn't feel like we've seen much of that this series."

And it doesn't get more 'real world' than two best friends who are secretly in love, as Craig and Sophie clearly are. Once she's gone, he's kicking himself for not declaring his true feelings, so is delighted when he notices that she's forgotten her keys as the doorbell rings. This time, he's going to say it!

And he does. Unfortunately, it's not Sophie on the other side of the door, and he finds himself declaring undying love to a certain Time Lord who, clearly charmed, announces he's moving in!

"Did I ever say how much I love Gareth Roberts' dialogue?" Indeed you did, Emma, but there's no harm in saying it again because he'll be reading this and it will perk him right up. "Because I do, I really do. He always gets me squawking embarrassingly with laughter, and the Doctor flustering Craig is no exception."

It's clear that the Doctor didn't just rock up at Craig's front door by chance – he's already taking an interest in what might be at the top of those stairs. And what's the real story behind Craig's previous flatmate coming in to some money?

"Has the Doctor been meddling in a timey-wimey way, by sending Craig's flatmate that mystery will from an unknown uncle?" says Michael, suspiciously. Possibly, but for now the Doctor still has some work to do in convincing Craig he's the ideal flatmate.

Eagle-eyed Chris has spotted something in the Doctor's ear. "Ah! It's a communications device thing, so he can speak to Amy," he says.

"I feel for her, stuck in the TARDIS," says Will. "I've watched lots of *Doctor Who* and I wouldn't even know how to open the doors."

That night, another passer-by is lured to number 79's door by the siren sound of the intercom – but this time, the voice is different.

"Aw. I love the woman walking home with her make-up running," coos Michael. "She's not had fun night. We've all been there, love. But I think it's going to get a lot worse..."

"It's not the old man upstairs any more, it's some young guy," notes Will. "Perhaps it's some kind of shapeshifter? A Zygon? A Rutan?"

"It could be Meglos?" suggests Michael. The rest of the team shoot him a withering look.

The Doctor's still catching up with Amy, and Craig's trying to eavesdrop, but hears only nonsense. No, not more of that glorious Gareth Roberts dialogue – actual gibberish.

"The Doctor talking random old rubbish is another funny idea," cackles Michael. "Lots of stories where that's already happened though obviously..."

As Amy tells the Doctor he just needs to act like a human being to fit in, the TARDIS starts to shake.

"Piloting the TARDIS over the phone – brilliant!" exclaims Chris. "I love how the console will react differently from the same switch based on where you're standing."

"Do I hear the old TARDIS forcefield sound effect in the background there?" asks Michael. "You know, the one from *The Three Doctors*?"

"Nice to see, so long after *Spearhead from Space*,

that the Doctor still sings in the shower," says Will, as the newly Earthbound Time Lord once again performs his morning ablutions.

Just like Sophie, when she sees Craig's new flatmate for the first time in the almost altogether, Emma is transfixed. "Matt Smith in a towel. Matt Smith. IN... A... TOWEL," she burbles. "Yes, Sophie, yes he *is* gorgeous," she sighs, fanning herself with a copy of **DWM**.

The Doctor's mission to be a 'normal bloke' begins when he greets Sophie.

"The air kissing is wonderfully cringeworthy," says Will, squirming.

"*And football shorts now!*" squeals Emma. "Gosh, this is all a bit more steamy than I was expecting!"

Craig has invited the Doctor to the park, for a kickabout with his mates.

"I don't approve of the Doctor playing football," tuts Michael. "It just seems wrong."

Not only is he playing football, but he's a bit good at it – much to Craig's dismay.

"I feel a bit sorry for Craig, with this newcomer getting all the cheers," says Emma. "Great idea to use Matt Smith's genuine footballing skills in the show, though."

"I guess it's a step-up from Sylvester McCoy playing the spoons," concedes Michael.

While the Doctor is showboating, another unfortunate soul is walking down Aickman Road, and is drawn in by the distressed cries of a little girl.

"Whoever-it-is upstairs is getting stranger and stranger," says Emma. "Interesting that it's changing its bait to be appropriate to the target."

Back on the pitch, Craig opens a celebratory can of lager, which fizzes out of control over and over again, with only the Doctor seemingly aware.

"Lovely shots of the Doctor in the middle of that timeslip thing," says Michael. "This is really well directed by Catherine Morshead, you know."

That evening, Craig asks the Doctor to make himself scarce – he's got Sophie coming round, and he thinks that tonight could be the night! Being the Doctor, he does absolutely nothing of the sort, and cheerfully crashes their 'date'.

"Daisy Haggard is pretty good at capturing Sophie's lack of confidence and nervousness, but we're not really getting much of a sense of her," says Emma. "She's very passive."

"Oh, I really like Craig and Daisy," says Will. "They both seem so real and... well, normal."

"I love the Doctor being in the middle of the Sophie and Craig awkwardness, and cutting through their lazy life," grins Michael. "'I can't see the point of London.' Oh, Craig!"

"The Doctor's pep talk is nicely done," says Will.

Emma agrees. "I love how he pretends not to have a clue about human relationships, but it's clear that he knows *exactly* what's going on between these two."

By the time the Doctor has finished, Sophie is ready to run off and live with monkeys, leaving Craig still more resentful of his interloper. She leaves, with the couple seemingly further apart than ever. Meanwhile, the patch on the kitchen ceiling is bigger still, and the Doctor has erected something quite astonishing in his bedroom.

"I love the Doctor's scanner," says Michael, "which oddly seems *very* Third Doctor, now I think about it."

Will agrees: "Surely that's a giant version of the TARDIS sniffer-outer from *The Time Monster*?"

"I think I'd be a bit more worried if I had a massive dark patch growing on my lounge ceiling," says Emma, as Craig finally takes a closer look, flinching in pain as he touches it.

In the morning, there's a shock waiting for the Doctor as he takes Craig a full English breakfast. Craig is in a bad way, with a poisonous grey stain spreading across his body. There's only one thing for it – tea.

"This reminds me a bit of the similar scene with Donna in *The Unicorn and the Wasp*," says Michael, "I always love seeing the Doctor rushing around fixing people."

"I always love seeing the Doctor rushing around, fixing people."

MICHAEL

While Craig sleeps off the effects of the poison, the Doctor steps up to fill in for his shift at the call centre. Craig finally gets there mid-afternoon, to find the Doctor once again in his element, dealing with a very difficult customer on the line.

"Rude Mr Lang!" yells Michael. "He sounds cross. Nasty piece of work, no doubt." He's probably just misunderstood, Michael.

"Oh Doctor," sighs Emma. "You notice so much, but you've completely missed the fact that you're upsetting Craig by being so much better at everything he does without even trying."

Back at the flat, Craig discovers the Doctor's scanner and wonders just who he's invited into his home. It's all too much for the poor lad, and Craig tells the Doctor he wants him out, leaving him with no choice but to explain what's going on as quickly as possible.

"A headbutt knowledge transfer?" says Emma. "That's new... and painful!"

"I don't like that," frowns Chris. "That's just really stupid – especially as it's the sort of thing that kids might try to copy."

While Craig is brought up to speed about how people are being lured upstairs and reduced to the ►

◄ sludge that's oozing through his ceiling, Sophie slips in through the front door.

"No Sophie, don't go upstairs!" shouts Emma, as the latest avatar, a little girl, asks her for help.

"I'm now very worried about Sophie," frets Michael. "That's a good sign for a character we've barely met."

Amy hasn't been idle all this time either – she's been looking at the original plans for the building. The *one-storey* building.

"'There *is* no upstairs!' Ha! Nice trick," says Michael.

So what's upstairs, if not another flat? Could Chris have been right when he called TARDIS at the very beginning?

"A time engine!" marvels Michael. "Oh, it looks very TV Movie TARDIS-y, isn't it?"

"TARD-ISh!" says Emma, gleefully.

Happily, Sophie hasn't yet been melted down for sludge, but she is being drawn towards a scary-looking control console. To the Doctor's surprise, it lets her go. He deduces that the crashed ship is stuck on top of Craig's flat, and its emergency hologram has kicked in.

"Love this concept," says Chris. "A crewless ship needs a pilot with the will to leave, so draws potential candidates in with cries for help. It's all very creepy."

Not so brilliant that it's going to explode the Solar System if the Doctor touches it, though. The machine needs people who want to leave, which is why it didn't turn its attention to Sophie – until the Doctor filled her head with thoughts of a life beyond Colchester with all the monkeys.

"So clever, that the time machine doesn't want someone who wants to stay. Very neat plotting," says a satisfied Michael.

Craig sticks his hand on the controls and thinks of all the reasons he wants to stay, hoping that will be enough to shut it down. It's then – *finally!* – that he admits that he loves Sophie. On hearing this, she puts her hand on his, and their combined efforts do the job. The deal is, of course, sealed with a kiss.

"Craig saved the day through his lack of ambition," laughs Emma. "The Doctor or his usual companions could never do that!"

The Doctor, Craig and Sophie pile out into the street, just in time to see the upstairs flat implode.

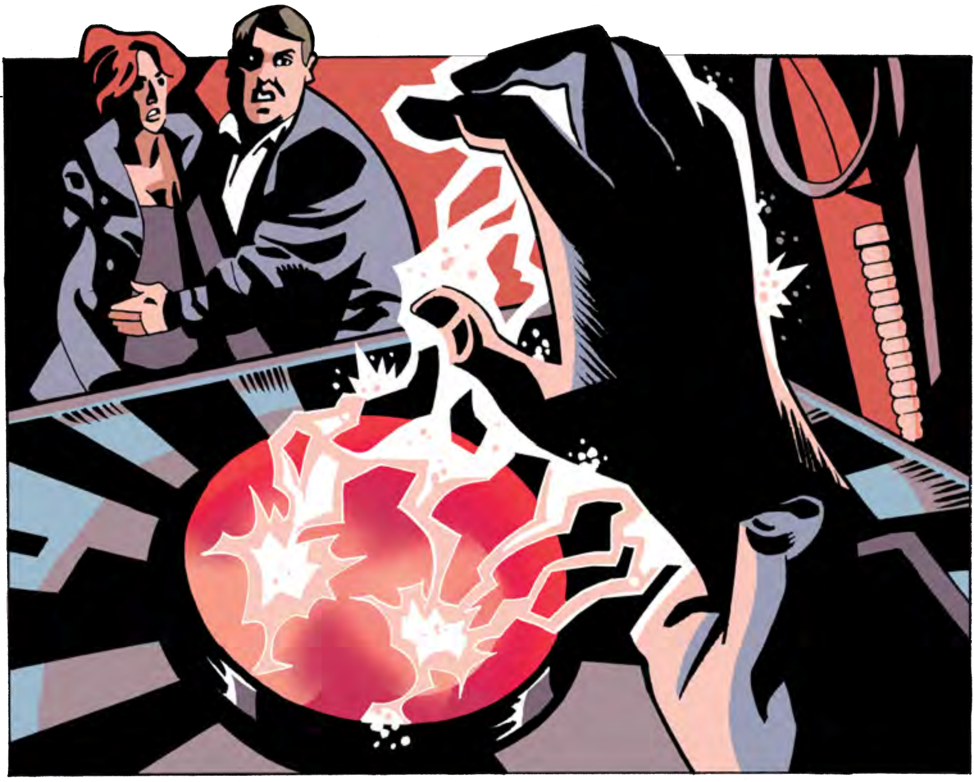
"How long had the ship been there?" wonders Michael.

"And who decided to build a one-storey building in a terrace of two-storey buildings?" demands Will. Sorry guys, we're almost out of space so we will literally never know.

Craig and Sophie then spend the rest of the episode snogging and making goo-goo eyes at each other, which is enough to soften even Michael's heart of flint. "Aw, I'm grinning all over at this," he coos. "Lovely ending."

"I don't even care if the baddie was defeated by the power of love or whatever," agrees soppy old Will. "I'm just happy for Craig and Sophie."

The mouldy patch in the kitchen may have gone, but what's that lurking behind the fridge?



"So Craig saves the day with his lack of ambition! The Doctor couldn't do that!"

EMMA

"AMY'S CRACK! Eek!" squeals Chris. "We're nearly at the end of the series – will we finally find out exactly what it means?"

In the TARDIS, the Doctor organises all the timey-wimey clues to help out his earlier self, and when Amy fishes in his jacket pocket for a pen, she finds something she wasn't expecting – her own engagement ring.

"I've not really missed Amy this week," admits Michael. "But it's good to have her find the ring."

"Is she remembering Rory?" wonders Will. "Or does she think the Doctor is going to propose to her?"

"That was a fun episode," says Chris, summing up, "a little domestic romantic comedy. I like it when *Doctor Who* tries different things."

"Anything that gets me to like James Corden has done a great job!" proclaims Emma. "Craig and the Doctor worked really well together and the sci-fi narrative of the broken ship wove in really well with creepy moments throughout. I felt it could have had a slightly stronger resolution, but all in all that was a great episode."

"I really, really enjoyed it," admits Michael. "The story rattled along with enough menace, the cast was great and it looked gorgeous. I do like my *Doctor Who* to be funny in the right places and that had it in spades. Lovely. A nice lead into next week's big dramatics, too."

"It would be lovely to visit Craig and Sophie again sometime," says Chris, "but with that ending I am *so* ready to fly off into finale territory. A trip to Stonehenge, anyone?" DWM

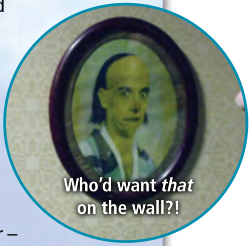
AND YOU SAID...

BLAINE COUGHLAN: The highlight of this episode was the sparkling and witty dialogue throughout. Writer Gareth Roberts was clearly in his element as he rattled off a magnificent succession of set-ups, punchlines and one-liners. I particularly loved the Doctor's fabulously pointless statement about the rent. "Don't spend it all on sweets... unless you like sweets. I like sweets."

JACOB LOCKETT: What made *The Lodger* such an enjoyable episode for me was the strong chemistry between James Corden and Matt Smith. They lit up every scene they shared together, and their banter was honest and hilarious.

JASMINE CURLEY: There's an important plot thread left hanging at the end of this story – just who or what were the creatures that owned the spacecraft on the roof of Craig's house? It sets things up nicely for an explanation in a future story...

ADRIAN PORTER: I was convinced when I first saw this episode that the creepy clown painting in Craig's hallway would be important to the plot of the story, or maybe even to the wider story arc itself. It's just such an unsettling image!



Who'd want *that* on the wall?!

MARTIN PAXMAN: I thought I knew the Doctor until I saw *The Lodger* – and I thought that he knew us! The fact that he was so ignorant about 'real life' was a revelation...

The Time Team will be soon be watching *The Pandorica Opens/The Big Bang*, Series Four of *The Sarah Jane Adventures* and *A Christmas Carol* – so email your comments about all these stories to *dwm@panini.co.uk*

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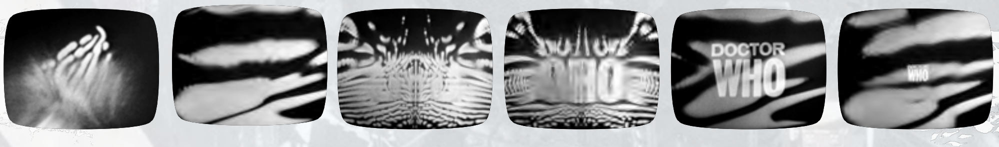


THE **FACT** OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Savages

The TARDIS lands on a planet which offers a 'golden age of peace and prosperity'. But this apparent utopia comes at a terrible price...

FEATURE BY **ALAN BARNES**

T*he Savages* begins with the TARDIS landed on a barren plain, its crewmembers the target of raggedy Neanderthal types wielding crude weapons. "We must be back at the beginning of Man!" despairs companion Dodo. Back in *100,000 BC*, even; back at the beginning of *Doctor Who* itself. By the end of the first episode, Dodo has found herself in the corridors of an ultra-modern City, and a sliding door has caused her to become separated from shipmate Steven Taylor; lost in those strange corridors, someone or something advances upon her, and she screams...

It's rather reminiscent of the situation Barbara Wright found herself in, again back at the very beginning of *Doctor Who*; back on *The Dead Planet* (1963), also directed by Christopher Barry – who could have been forgiven a sense of *déjà vu* when he came to *The Savages*' first cliffhanger.

Perhaps, though, that was the whole point of *The Savages* – to go to back to basics, after a sequence of wildly contrasting, rather atypical adventures. Newly installed producer Innes Lloyd seemed to think so. On 6 June 1966, he wrote to Christopher Barry to thank him for the 'hard work and tremendous imagination' he'd put into it: 'From beginning to end it had a clarity of direction and purpose which, to my mind, is echoed in the finished product. I do believe, one way or another, you have managed to put Dr. Who [sic] back on the lines on which it was originally intended to be run...'

***The Savages* is most often recalled for the dull fact that it marked the end of Steven's run as a TARDIS traveller. That's unfair. *The Savages* wasn't an ending... but a new beginning.**

Episode 1

FIRST BROADCAST: 28 MAY 1966

Dr Who (William Hartnell) tells his companions Steven (Peter Purves) and Dodo (Jackie Lane) that the TARDIS has landed in a future age. But as they head out of the Ship, the scanner shows the approach of a club-carrying Savage (John Raven, uncredited).

■ Although a reprise from the closing moments of the final episode of *The Gunfighters* (1966), the scanner shot was filmed at a Surrey sandpit on Sunday 1 May 1966, as part of *The Savages*' location shoot [see *Sandpit of Horror* box-out, page 61].

■ Viewers in the ATV London region could have seen John Raven in a more substantial role two weeks after this opening episode's transmission, playing 'Chief Running Wolf' in *The Case of the Travelling Texan*, an American West-themed episode of the period detective show *Sergeant Cork* (broadcast 11 June 1966).

The Doctor proceeds through Scrubland, taking readings on a measuring device – unaware that he's being watched from behind bushes. Meanwhile, Steven and Dodo wait beside the TARDIS, stationed in a Ravine. Steven frets that the Doctor's been gone too long.

■ "The Doctor has no idea of time," says Dodo – which is funny, she reckons, for someone who's "travelled about in time as much as he has". In writer Ian Stuart Black's original line, Dodo actually claimed that the Doctor had "travelled about in time more than anyone else" – which would seem to accord with Jano's comments later in the episode, about how the Doctor is "the greatest specialist in time-space exploration".

Dodo and Steven set off to explore.

Two raggedly dressed figures are stalking the Doctor – one of whom picks up a club. The Doctor disregards the sound of Steven calling his name.

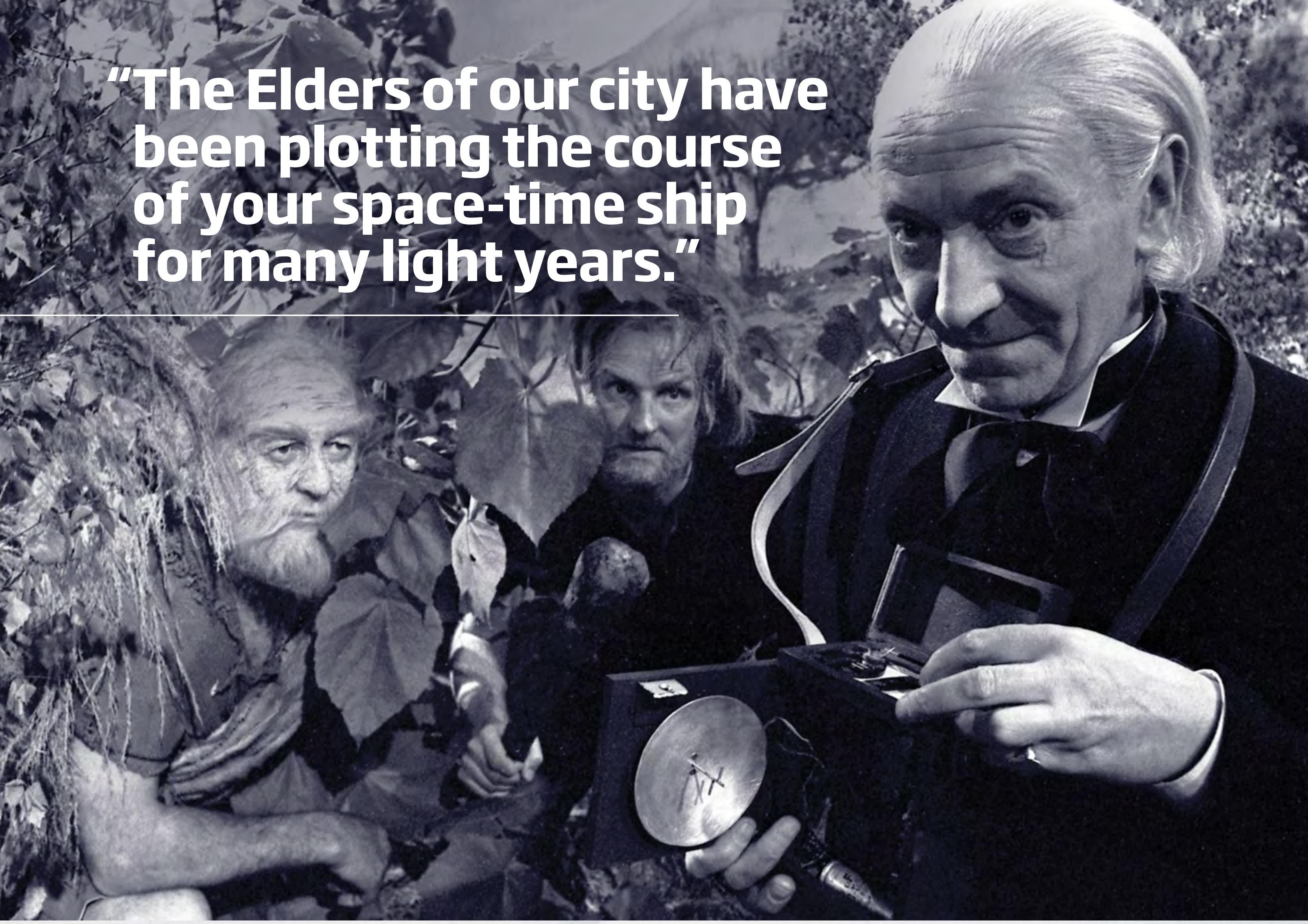
■ "Well, I shan't be long anyway..." the Doctor murmurs to himself. As scripted, he 'rather faintly' called back "I won't be long" – but Steven didn't hear him.

■ Director Christopher Barry's camera directions suggest a faintly comical shot here – when the two raggedy men dropped back behind the cover of the bushes as the Doctor turned, accidentally, in their direction: 'MS [mid-shot] Dr. Pull back to see Chal & Tor duck in bgd [background].'

Dodo hears Steven call to tell her that he's going to look for the Doctor. Then she hears pebbles trickling down from the top of the Ravine... and catches a glimpse of a watching Savage, holding an axe. Her scream brings Steven running. Meanwhile, the Doctor turns back – and club-wielding Chal (Ewen Solon) tells fellow watcher Tor (Patrick Godfrey): "We kill this man."

■ Made famous as Lucas, sidekick to Rupert Davies' *Maigret* in the BBC TV series of 1960-63, Ewen Solon was only one of several actors whom director Christopher Barry considered for Chal. According to Barry's casting notebook, Peter Thomas (eventually Edal) was his first choice, followed by Patrick O'Connell (previously Ashton

> “The Elders of our city have been plotting the course of your space-time ship for many light years.”



in *The Dalek Invasion of Earth*, 1964). He also nominated Robert James, whom he’d previously directed in *Smugglers’ Bay* (1964) and would later cast as Lesterson in *The Power of the Daleks* (1966); and Ronald Fraser, eventually Joseph C in *The Happiness Patrol* (1988).

■ Patrick Godfrey was Barry’s second choice for Tor. His first, in fact, was Milton Johns – later Benik in *The Enemy of the World* (1967-68), Crayford in *The Android Invasion* (1975) and Kelner in *The Invasion of Time* (1978). Also in the running: Bernard Finch, later a Mentiad in *The Pirate Planet* (1978); and John Rolfe, who’d take the first of his three *Doctor Who* roles in the subsequent serial, *The War Machines* (1966).

When the strap around the Doctor’s device catches on a twig, he stops – then hears a noise from the bushes.

■ “I say, come out from underneath there,” he calls. The script required the Doctor to be ‘very unconcerned’ that someone might be hiding in the bushes: ‘It is as though he had expected to meet someone…’

Tor alerts Chal to the sight of two armed guards approaching down the path, behind the Doctor; the two Savages flee. The guards greet the Doctor: they are Captain Edal (Peter Thomas) and his subordinate Exorse (Geoffrey Frederick).

■ Edal and Exorse’s arrival prompts the Doctor to say, “Well, I am expected. Do you know who I am?” As scripted, however, his line ran: ‘Just as I thought. I am expected. And I suppose you know ►

ESSENTIAL INFO

■ The last adventure to enter development under producer John Wiles came about sometime late in 1965, when novelist and thriller writer Ian Stuart Black, visiting the BBC for a meeting about another project, dropped into the *Doctor Who* production office next door. On 19 January 1966, having delivered a “very exciting” outline to Wiles the week before, Black was commissioned to write *Doctor Who & the White Savages* – and duly delivered first drafts of all four episodes ahead of deadline, between 26 January and 23 February.

■ By then, a new producer had taken over – Innes Lloyd, who quickly decided to drop companions Steven and Dodo from the TARDIS team at the first opportunity. Actor Peter Purves was soon informed that his contract would not be extended beyond Black’s adventure, Serial AA; it seems probable, therefore, that Steven wasn’t written out in Black’s first draft, which isn’t known to have survived. A pity, because another of Lloyd’s innovations was to drop individual episode titles; *The Savages*, as Black’s story was retitled, became the first *Doctor Who* adventure to be broken into numbered instalments. It’s not known, though, whether Black had given his first draft episodes titles of their own…

■ Under returning director Christopher Barry, *The Savages* was granted two days’ 16mm pre-filming at Ealing Studios on Wednesday 27 and Thursday 28 April, followed by two days on location – first at a gravel pit in Buckinghamshire, then at a sand pit in Surrey, on Friday 29 April and Sunday 1 May respectively. Each episode was then recorded 15 days ahead of transmission at Riverside Studios, Hammersmith, over four consecutive Friday evenings – beginning on the inauspicious date of Friday 13 May.

Director Christopher Barry with Peter Purves.

■ Sometime before 1970, the original two-inch videotapes for all four episodes were cleared for wiping by the BBC Engineering Department. 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (in 1967-68), Barbados and Zambia (in 1968), New Zealand (in 1969), Sierra Leone (in 1970) and finally Singapore (in 1972). Any prints returned to BBC Enterprises are presumed to have been ‘junked’ in the early 1970s.

■ Off-air, fan-made soundtrack recordings (subsequently released on CD), off-screen ‘telesnaps’ (printed in **DWM** Special Edition 34, March 2013; and still available to view at *bbc.co.uk/doctorwho/classic/photonovels/savages*) plus a handful of seconds-long, off-screen 8mm ‘home movie’ clips from Episodes 3 and 4 are all that remains of *The Savages* now.

◄ who I am.' It appears, therefore, that in rehearsals it was decided to eliminate the pretty inexplicable idea that the Doctor believed his arrival would have been anticipated by the people of this planet!

■ Having played Hawkins in four episodes of the Barry-directed thriller serial *No Cloak – No Dagger* (1963), Peter Thomas was the director's first choice for Edal. He also considered Nicholas Hawtrey, whom he'd later feature as Quinn in *The Power of the Daleks*; James Kerry, whom he'd used in an episode of hotel-set series *The Flying Swan* (1965); and Gary Hope, often cast as swarthy foreign types in adventure series including *The Saint* and *Danger Man*.

■ Geoffrey Frederick was only the director's third choice for Exorse, though – after Barry MacGregor, who'd featured as regular Hughie Turner in six Barry-directed episodes of *Starr and Company* (1958); then Mark Burns, another actor Barry had used in *The Flying Swan*. Also considered: Brian Jackson, again from *Smugglers' Bay;* and Stephen Thorne, whom Barry would eventually cast as Azal in *The Dæmons* (1971).

To them, the Doctor is known "the Traveller from Beyond Time"; the Elders of their City estimated the arrival of his space-time ship "some time ago..."

■ Notoriously, the Doctor insists to Edal that the device he's carrying isn't a weapon, but his 'RV' – his 'Reacting Vibrator'. In the camera script, the space where the line, "This is my Reacting Vibrator," ought to be has been blanked from the Doctor's speech – which suggests, perhaps, that someone in the production team wasn't quite as unworldly as author Ian Stuart Black, and deleted it… only for the line to be reinstated later, for reasons unknown!

■ In his Target Books novelisation (1986), Black calls the Doctor's device, quite simply, a 'calculator' – which the Doctor says is his "own invention".

The guards have come to take the Doctor to meet the Elders in the City. The Doctor asks Exorse to fetch Steven and Dodo.

■ Here, the Doctor describes his companions as "very pleasant, apart from their juvenile exuberances"; in the script, this was 'in spite of their youthful indiscretions'.

Elsewhere, a sharpened spear lands in the ground beside Steven and Dodo. Further spears are thrown as they race to the shelter of the TARDIS…

The Doctor says hello to Edal and Exorse.

Steven and Dodo decide to ditch their exploring, and leg it back to the TARDIS!

■ No Savages featured in the stage directions, which indicated only that Steven and Dodo 'run off pursued by spears'. Off-screen telesnaps, however, show three unidentifiable Savages peering over the distant ridge of the Ravine; and the Running Order atop the camera script insists that this sequence featured Chal, Tor and a Savage (played by John Raven, presumably – the only other Savage actor known to have featured on location; and who must, therefore, have been the Savage glimpsed by Dodo earlier). But even if Chal and Tor knew a secret route to take them from the Scrubland below to the top of the Ravine in mere minutes – how come they don't mention having seen both Steven and Dodo here, when they accost the pair (with Wylda) towards the end of Episode 2?

… but when a Savage's cry is heard, the pair turn to see Exorse.

■ Exorse easily comprehends Dodo's meaning when she asks him, "Then this isn't the Iron Age?" His reply ("By no means") suggests that he's familiar with the term generally given to refer to the Earth period 1200-01 BC. Evidence, perhaps, that this is an Earth colony world…?

■ But why's Dodo talking about the Iron Age all of a sudden, when earlier she described to Steven "a savage from the Stone Age"?

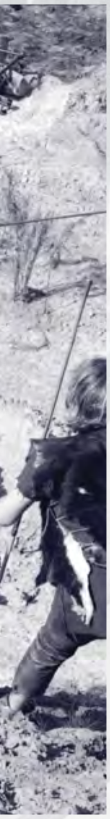
Edal brings the Doctor into the Council Chamber – where he's greeted by Jano (Frederick Jaeger), Leader of the Council of Elders, at an assembly of councillors and Citizens.

■ 'Fred' Jaeger had guested as Chris Larsen in a Barry-directed episode of the publishing soap *Compact* (1962). The following year, Barry considered Jaeger for two roles in the first Dalek serial, shortlisting him for both 'Vahn' (ultimately Alydon) and 'Kurt' (Ganatus). Unsurprisingly, then, he was Barry's first choice for Jano – although the director did also consider both Donald Douglas, later Vural in *The Sontaran Experiment* (1975); and, remarkably, Max Adrian, who'd only recently featured as Trojan King Priam in *The Myth Makers* (1965).

> **'The Doctor insists that his device isn't a weapon, but a "Reacting Vibrator". It became a "calculator" in the novelisation.'**

Having charted the Doctor's voyages "from galaxy to galaxy and from age to age", they name him "the greatest specialist in time-space exploration" – and bestow upon him the robes and regalia of a High Elder.

■ Exactly *how* the Elders have plotted the Doctor's time and space travels, and even estimate the moment of his arrival on their world, is never explained; nor how they can do all that despite never having acquired the ability to explore space and time themselves. But is it possible that they *haven't* been watching the Doctor through some mechanical device, like the Doctor's Time-Space Visualiser, as we might assume? In Episode 3, it'll be confirmed that the Savages' ancestors were a cultured, artistic people whose knowledge has been extracted by the Elders – so it's intriguing to note the Doctor's claim here, how he "always knew a race existed of great intelligence in this segment of the universe". Perhaps that race of great intelligence wasn't the Elders, but the Savages' ancestors – and it was *they* who foretold the coming of the so-called Traveller From Beyond Time, by some lost mechanism…?



Exorse leads Steven and Dodo in, both of whom are given gifts: an ornate dagger for Steven, and a diamond-studded mirror for Dodo. Jano proposes that young citizens Avon (Robert Sidaway) and Flower (Kay Patrick) give Steven and Dodo a tour of the City.

■ Neither Avon nor Flower quite match Black's scripted descriptions: Avon was 'bespectacled and pompous, a serious student'; and Flower 'pretty and inconsequential, striving hard to be equally intelligent'.

■ Robert Sidaway was Barry's first choice for Avon, but the director also considered Geoffrey Frederick (eventually Exorse), Stephen Thorne (again) and Steven Berkoff – a full 46 years before the latter made his actual *Doctor Who* début, as the Shakri in *The Power of Three* (2012)!

■ Likewise, Kay Patrick was first on Barry's list for Flower – not so surprisingly, given that she'd featured as Nero's wife Poppaea in the final two episodes of Barry's *The Romans* (1965); since then, the director had cast her in two episodes of *The Flying Swan*. Kay Patrick later became a TV director herself – with (literally) hundreds of episodes of Granada's *Coronation Street* to her credit.

■ Had Patrick not been available, Barry's second preference was Lisa Thomas, who'd recently filmed an appearance as cavewoman Sura in Hammer Films' prehistoric epic *One Million Years B.C.* (1966). The director also had Bonnie Hurren, Zeynep Tarimer and Anna Carteret down as possibles – the latter long before her best-known television role, as Inspector Kate Longton in police procedural *Juliet Bravo* (1983-85).

In the Scrubland, Edal – who mistrusts the "strangers" – sends Exorse to patrol the Crater section. Chal, Tor and young Nanina (Clare Jenkins) are watching from hiding; Chal tells Nanina to run back to the caves, to warn the families that the guards are hunting.

■ Clare Jenkins was cast as Nanina after appearing as 'Girl in club' in the fourth instalment of Barry-directed thriller serial *Take a Pair of Private Eyes* (broadcast 1 May 1966).

■ It's sometimes been said that Jenkins' costume was the same as that (famously!) worn by Raquel Welch as fair-skinned fisherwoman Loana in the above-mentioned *One Million Years B.C.* – filmed between October 1965 and January 1966, but not released until December that year. Off-screen 'telesnaps' prove otherwise: Nanina's flocked fur outfit, which covered her midriff, was attached over her right shoulder, leaving her left shoulder bare – quite unlike Loana's doeskin bikini, which exposed not only Welch's navel, but her cleavage, too.

Leading Steven and Dodo down an Aisle of the advanced City, Avon reveals that his people have gained energy, intellect and talent thanks to one simple scientific discovery… but refuses to say more. In the Council Chamber, the Doctor also asks the Elders how they have achieved their advances…

SANDPIT OF HORROR

Scenes set around and about the TARDIS' landing site were filmed at a worked-out sandpit in Surrey. Listed in the British Geological Survey as 'Trotsworth Sand', the site – on the eastern side of Callow Hill, north-east of posh Virginia Water – was defunct by the late 1950s, hence the scrubby grasses growing wild in its gullies.

At that point, it became a favoured haunt of Hammer Films, whose Bray Studios home was situated just a few miles west, along the Thames. First it was a quarry worked by British and Malay captives of the Japanese in Hammer's notorious WWII prisoners-of-war shocker *The Camp on Blood Island* (1958). Then it became the bandit-infested foothills and scrub of British East India in the sadistic 1830s-set adventure *The Stranglers of Bombay* (1959), in which later Master Roger Delgado played the henchman of chief Thug villain George Pastell (Klieg in *The Tomb of the Cybermen*, 1967); both Delgado and Pastell feature in a 'mass burial' sequence filmed on site.

The pit can also be seen in colour, in both *Pirates of Blood River* (1962) and *The Curse of the Werewolf* (1961). In the latter, it was an eighteenth-century Spanish pasture guarded, ineffectually, by luckless nightwatchman Pepe, played by Warren Mitchell. Interestingly, *The Curse*… also featured Chal actor Ewen Solon as vineyard owner Don Fernando; Solon didn't make it to Callow Hill on that occasion, however!

Some time after the Savages filming, the pit became a rubbish dump; once filled, it was sown with grass.

Exorse zaps Nanina with his light gun.

In the rocky Craters, Nanina is forced to duck for cover when she sees Exorse ahead.

■ Stage directions for the Craters sequence suggest that it was originally written to take place in scrubland, with references to Exorse 'hiding behind bushes' and Nanina hurrying 'between the bushes'.

■ In the event, Christopher Barry elected to film the Craters on properly lunar-desolate ground. Production paperwork naming the venue chosen has not been unearthed – but in 2001, in correspondence with *Doctor Who: On Location* author Richard Bignell, the director used an Ordnance Survey map to determine the location featured here, in scenes filmed on Friday 29 April 1966: a gravel pit east of Chalfont St Peter. Located south of West Hyde Lane and west of Shire Lane, the site is listed on the British Geological Survey Buckinghamshire county map as 'West Hyde Lane (Warren Farm)'; long ago filled, the M25 motorway now runs close to its easternmost side.

Chal and Tor watch as Exorse enters a ravine. Nanina moves on – but Chal and Tor can see that see that Exorse is lying in wait. Exorse fires his light gun, causing Nanina to be rendered helpless, held in its beam.

■ Telesnaps show that Exorse shot Nanina in the back. Built by external contractors Shawcraft, the Guards' light guns blasted CO_2 – to emphasise the beam produced by a concealed light bulb. The CO_2 spray made "a nice squirting noise", Christopher Barry later recalled, but was "damn cold" on the skin: "Clare in her skimpy costume wasn't best pleased about that!"

Jano explains to the Doctor that the people of the City have learned how to "transfer" life energy directly into themselves. As Exorse forces Nanina on, Chal offers himself in Nanina's place – but the guard ignores him. Soon, Dodo sneaks a glance through a window… and sees Exorse guiding the captive Nanina into the City.

■ Along with the City Wall scenes in Episode 3, Dodo's point-of-view of Exorse and Nanina here was pre-filmed at Ealing on the first day of production proper – Wednesday 27 April 1966.

Catching up with the others, she whispers what she saw to Steven…

■ … while Avon and Flower consult an 'illuminated wall map' – hence Flower's line to Dodo: "Come along, we're just wondering which way to take you now."

Exorse leads Nanina along a Corridor, then rings a bell to request access to a Control Room. There, two Lab Assistants wheel a trolley holding a strapped-down Savage (Edward Caddick) over to the scientist Senta (Norman Henry).

■ Simon Merrick, whom Barry had directed (again!) in a 1965 episode of *The Flying Swan*, was the director's first choice for Senta, with Gary Hope and Nicholas Hawtrey also listed as possibles.

Senta orders his Assistants to release the "very depleted" Savage and help him along Corridor KO4, towards the Emergency Exit.

■ In the subsequent episodes, Senta's Assistants were speaking roles; here, however, they were ►

The Doctor is helped on with his honorary garb.

Steven is impressed with his guided tour of the city.

Exorse is berated by Senta for being late.

Dodo sees a Savage!

◄ played by two walk-ons (Michael Earl and David Harford).

Exorse is admitted; Senta orders Nanina to be prepared for immediate transfer, since they're behind schedule.

■ In Black's novelisation, Senta claims to be harassed on this day more than any other – raising a hand to his brow to complain: "'They really put the pressure on in this place. Always on *my* shift. *Always* Tuesday mornings.'"

While Steven continues to marvel at the City's wonders…

■ At this point, stage directions insisted: 'Flower, Avon & Steven are looking thro [sic] a transparent panel to a gay & beautiful scene beyond.'

… Dodo sees Exorse stepping out of a panel in the wall of the Aisle. As the strapped-down Nanina is wheeled out of the Control Room, Dodo finds a series of buttons set into the panel… and gains entry to a gloomy Corridor.

■ Briefly, the action cuts back to the Council Chamber, where Jano boasts to the Doctor about the "perfection" of his race. Originally, this scene ended with the Doctor looking up at Jano, saying: 'In other words you think you've found the secret of eternal life?' Curiously, the Elders' actual age isn't addressed anywhere else in the script; *are* they ancient, as their name implies?

Steven realises that Dodo is missing. Meanwhile, Dodo proceeds into another Corridor… where the Savage released from the Control Room staggers towards her. She screams.

■ Black wrote, however, that she merely 'chokes back a cry as she stares down the corridor'.

■ Interestingly, Barry's camera directions suggest that the last shot of the episode belonged to the Savage: 'Wylda comes to fill frame.'

Episode 2

FIRST BROADCAST: 4 JUNE 1966

The Savage stumbles past Dodo… and trips a light beam, causing the exit to open. Dodo helps him outside… where Chal and Tor are waiting. The door closes automatically, shutting Dodo in.

In a Laboratory adjoining the Control Room, two of Senta's three Assistants install the prostrate Nanina inside a transparent cubicle.

Flower (Kay Patrick).

'Vapourisation' begins – causing the cubicle to fill with white mist. Senta turns a wheel for 'transfer'. Black liquid in the vertical vats connected to the cubicle by a horizontal arm begins to bubble. In the Corridor, the sound draws Dodo on; and soon, she enters the Laboratory. Meanwhile, Steven returns to the Council Chamber with Avon and Flower, telling the Doctor that Dodo's vanished… but the Doctor, unconcerned, resumes his conversation with Jano.

■ "If I know that young lady…" begins the Doctor – but in rehearsals, the second part of his statement was revised from a slightly slangy '… she'll be alright' to the rather more proper "… she's well enough to look after herself." (Both Steven's "But, Doctor…" and the Doctor's tongue-clicking response were unscripted additions, too.)

Senta's Second Assistant (Christopher Denham) spots Dodo looking around the Laboratory. The Third Assistant (Tony Holland) helps him bundle her out, into the Control Room.

■ Third Assistant Tony Holland (1940-2007) enjoyed only a brief acting career. In the 1970s, he became a script editor on police show *Z Cars*, then on nursing soap *Angels*; in the 1980s, he co-created *EastEnders* with 1960s *Doctor Who* director Julia Smith.

Presuming that Dodo is there for 'transferance' [sic], the pair advance upon her…

■ Throughout his scripts, writer Ian Stuart Black consistently spelled 'transferance' with an 'a' – not an 'e', as one might expect. Since Senta's process is fictional, *The Fact of Fiction* has decided to stick with Black's spelling, more out of bloody-mindedness than anything else.

Avon, Flower and Steven show Edal to the Aisle where Dodo vanished. Edal asks if she passed by a particular wall panel… and opens it. Meanwhile, the Second Assistant summons Senta to the Control Room, where Dodo is fighting to evade capture.

■ As scripted, the Third Assistant sought to corner Dodo, but she scrambled over a table to escape him. Christopher Barry's camera directions then indicate a shot of the Third Assistant and Dodo, who 'pushes trolley' – into the Third Assistant, perhaps?

Snatching up a small implement, Dodo threatens to smash a particular control panel. "She could kill everyone!" Senta warns his Assistants. Meanwhile, Edal pulls Steven back from the opening – and goes after Dodo. An explosive 'burping' from the vats causes the First Assistant (Andrew Lodge) to call Senta back into the Laboratory, where he brings the bubbling back under control.

■ 'Burping' being exactly the description given in stage directions: 'Close shot vats. They are now quite clarified and beginning to bubble with large, explosive burps.'

■ In Black's novelisation, Senta returns to the controls 'just in time' to prevent Nanina's 'complete extinction'. Two near mishaps on the same shift seem to Senta like a 'black omen', because 'if the truth were known he was inclined to be superstitious – although that was considered quite ridiculous in the City'. He's especially relieved that Nanina has been saved, since 'there would be an inquiry, and a reprimand, to say the least, if they lost a future source of energy'.

Edal enters the Laboratory, and demands to know what the bewildered Dodo has seen. He escorts her away; Senta's Assistants remove Nanina from the cubicle. Returned to the Aisle, Dodo tells Steven, Avon and Flower that she was "attacked by some sort of mad doctor…"

■ Dodo originally claimed that Senta had wanted to bind her, if a lost line of Flower's is any guide: "Tie you up! Oh, Dodo – what a ridiculous story."

Dodo presumes that she saw "a sort of hospital." Avon and Flower concur – but Edal warns the pair that they will have to be taken before the Elders, to answer for their negligence. Flower frets about their fate, but Avon tells her not to be afraid…

■ What happens to Avon and Flower isn't entirely clear. Originally, despite Flower's fears about what might happen to them for having lost track of Dodo, Black appears to have intended that they would simply go on, followed by Steven and Dodo, directly into the subsequent Council Chamber scene, which opened thus: 'Doctor Who, Jano and the Elders greet Dodo as she is shown in by Flower, followed by Steven and Avon…' It seems, however, that this was amended after camera script stage

THIS PHOTO AND OPPOSITE, WITH THANKS TO KAY PATRICK AND TOBY HADOKE

NEGATIVE CHANCE

Director Christopher Barry's casting notebook reveals that Christopher Denham, Andrew Lodge and Tony Holland – eventually Senta's First, Second and Third Assistants, respectively – were initially all in the running for the role of the First Assistant. Three other actors were originally considered as the Second Assistant, among them Roy Herrick – previously Resistance plotter Jean in *The Reign of Terror* (1964), later Parsons in *The Invisible Enemy* (1977). Curiously, Herrick was up for the part alongside an actor who would also be involved in *The Invisible Enemy* – who'd make his *Doctor Who* début in *The Invisible Enemy*, in fact: a young actor named John Leeson…

John Leeson.

PHOTO © LISA BOWERMAN

DWM simply *had* to ask John if he remembered being up for a role in *The Savages*, 11 years before he first gave voice to robot dog K9. Alas, he couldn't recall: "I was only two years out of RADA at the time," he told us, "and in the thick of casting interviews, as were all my contemporaries, anxious to obtain even the most tenuous foothold in television. One religiously scanned the end credits for names of directors, and I certainly remember that Christopher Barry was in my target area at the time.

"Sadly, so many interviews came to nothing, so I guess my expectations of actually being cast were kept well in check – part of the actor's instinctive protection mechanism against undue feelings of rejection. I do remember that when I left drama school, Equity calculated that a mere one per cent of the acting profession was actually in employment at the time. What are the odds nowadays, I wonder?"

Flower and Avon – two of the beautiful people in the Elders' city.

'The Doctor refers to "human beings", seemingly confirming that the Elders are not members of an alien species.'

– because in off-air audio recordings, the scene actually ends with the sound of a burst from a light gun; corresponding off-screen telesnaps show Avon and Flower apparently held in the beam of a light gun. The suggestion, then, is that the scene actually ended with a Guard (or perhaps Edal) shepherding Avon and Flower away to an uncertain fate… and that was the last we saw of them!

Steven and Dodo return to the Council Chamber, where the Doctor promises to fetch records of his investigations into time-travel from his TARDIS. Spurning Jano's offer of a guard, the travellers depart. Once they've gone, Edal confers with Jano… who orders the Captain to follow the Doctor.

■ Edal's clumsily phrased line "What she saw meant nothing to the girl" replaced an even clumsier scripted statement: "What she saw meant nothing to her. The girl saw nothing of importance."

In the Scrubland, Steven spots a Savage lying inert in the bushes – whom Dodo recognises as the Savage she'd helped out of the City. The man's condition confirms to the Doctor that the Elders have found a way to extract a way life force from human beings, and absorb it into themselves – "leaving the victim, as you see, almost dead."

■ Note the Doctor's reference to "human beings" – seemingly confirming that the Elders are not members of an alien species. (Again, could they be part of an Earth colony, perhaps?)

The Doctor sends Steven and Dodo to fetch capsules from the TARDIS' 'emergency cabinet'. As he helps the Savage to steady his breathing, Edal arrives – whose cruel treatment of the man outrages the Doctor. "They are only savages," insists Edal.

■ As scripted, the Doctor's line to Edal, "… it appears at the moment that you're behaving in a rather sub-human fashion," was phrased rather more strongly: "Although it appears at the moment you're sub-human."

Edal orders the Doctor to follow him back to the City.

■ Originally, the Doctor began to move away after Edal's line, "I have warned you!" – prompting the Captain to fire his gun: 'The light beam strikes the Doctor who is immediately rendered helpless in its ray…'

Soon afterwards, Steven and Dodo find the Doctor gone. Two medicinal capsules help the man recover… but Chal and Tor are watching on.

■ Non-verbal detail in the script helps us imagine the scene better: 'Wylda hesitates and then he looks up at Dodo. She smiles and encourages him. He takes the capsule…'

Chal tells Tor that Steven and Dodo mustn't be killed – but when several Savages surround the pair, Tor cries out: "Kill them!" But thanks to the capsules, their fellow – named Wylda – has recovered enough to claim that Steven and Dodo are friends. (Chal and Tor had left Wylda to recover, it transpires.) Wylda reveals that the Captain took the Doctor back to the City…

■ As scripted, Wylda said that the Doctor had been taken 'in the liquid beam light'. Originally, Dodo's line to Steven, "They've taken him prisoner? Steven, what are we going to do?" was given, 'in dismay', as: 'They've taken him prisoner, Steve [sic]. What are we going to do?'

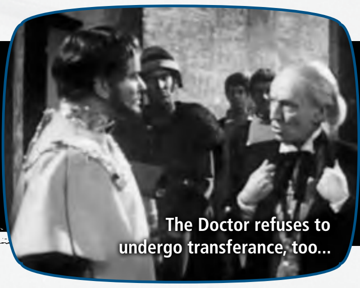
Back in the City, the Doctor informs Jano that he intends to oppose the Elders, labelling their treatment of the so-called 'Savages' "protracted murder". Jano orders Edal to take the Doctor to Senta: "I shall be sending him special instructions…"

■ The closing part of this scene never made it to screen. Ordering "This way!", Edal took the Doctor by one arm, only for the Doctor to shake him off: "Keep your hands down, young man." Angrily, Edal ordered the Doctor to move, but the Doctor hesitated – 'with defiance'. At this, Edal slowly brought up the point of his light gun, and fired – but not directly at the Doctor (we presume), since the Doctor was able to give him 'a look of contempt' before he turned and marched 'out of the door indicated', followed by Edal.

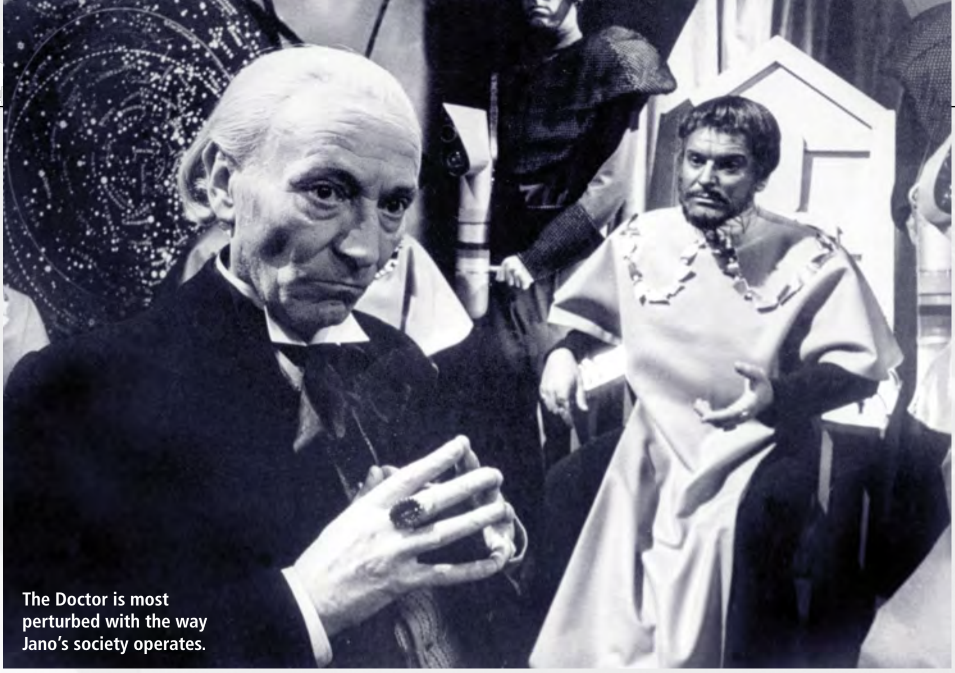
Soon, Edal brings the Doctor into Senta's Laboratory, telling the scientist to prepare for an emergency transferance [sic]. Senta insists that "We cannot transfer such a high form of life" – but then Jano arrives, telling Senta to carry out his orders. The Doctor tries to walk away – but Edal fires his light gun, and two of Senta's Assistants strap the immobilised Doctor to a trolley. Jano departs, and the Doctor is placed inside the cubicle. ►

Nanina's processing begins…

Dodo is determined *not* to undergo tranferance!


The Doctor refuses to undergo transferance, too…

… but to no avail!



The Doctor is most perturbed with the way Jano's society operates.

◄ ■ In Black's novelisation, Edal remains on guard by the door… for personal reasons: 'This was one operation he wanted to see completed successfully. He had found the old man very difficult, and now he would get what he deserved.'

Soon, the liquid in the vats begins to bubble. "It's going to be a classic transference [sic]," says Senta, relieved. "This is our greatest success…"

Episode 3

FIRST BROADCAST: 11 JUNE 1966

Jano returns, responding to a message from Senta. Since the Doctor's transfer was successful, they can do the same to Steven and Dodo; Jano orders Edal to send out patrols for them.
■ Episode title captions ran over a shot of the prostrate Doctor – but Jano's re-entry at the top of this scene implies that (unusually, and despite a cliffhanger reprise) some considerable time is meant to have passed between the end of Episode 2 and the beginning of Episode 3.

Chal brings Steven and Dodo to a Valley – pointing out entrances to the caves in which the Savages live. Meanwhile, the Doctor is wheeled out of the cubicle. Senta confirms that he'll recover… in time. Jano orders Senta to prepare for an in-transference [sic] – with Jano himself as the recipient, despite the risk.
■ Further dialogue was lost from the end of this scene, once Jano had turned to go. Senta was 'about to protest' – but instead turned back to his Assistants (who'd heard their leader's instructions, too). Overawed, the First Assistant asked: "Jano is to take the entire in-transference [sic] himself?" Replied Senta: "It is not for you to question the decisions of our leaders. You must keep silent about this. Understand?" The Assistant agreed. Senta told him to hurry up, and get everything ready: "We're going to have a lot to do. The patrols will soon have the young people here."

In the Scrubland, Edal orders Exorse to search the Valley of Caves… where Chal is notified of Exorse's approach. When Tor realises that Chal intends to hide Steven and Dodo in the caves, he protests.
■ At this, stage directions demanded: 'For a moment it looks as though Tor will make a fight for it…'

Steven and Dodo are led up into a highly decorated Cave. "It's beautiful," exclaims Dodo.
■ "Our ancestors were great artists," explains Chal, but most of their talents have been taken from them; a rather intriguing point, from which we infer that the City was (effectively) designed by the Savages!
■ According to Chal, the caves are "the one spot on this island which we can call our own" – which is interesting, because if Savages and Elders alike inhabit an island, it helps explain why the Savages didn't move far away from the City long ago! (But if we're on an island, can we take it for granted that *other* more-or-less exploitative human civilisations don't exist elsewhere on the same planet?)
■ "Only our faith remains," Chal tells Steven, "and that they will never take." Chal's line appears nowhere in the script – and nor do any other references to the Savages' faith, whatever it may be. We presume, therefore, that the artworks in the Cave are dedicated to a deity or deities – unless we return to our theory about how it was the Savages' ancestors who originally foretold the coming of the Traveller From Beyond Time. Is it possible that the Doctor was their god?!

'Where has Steven been keeping his dagger since Episode 1? In his sock? Tucked inside his pants?'

Outside, Exorse stops Tor – using the beam of his gun to compel the Savage to indicate Steven and Dodo's location. As Exorse approaches the Cave, Chal leads Steven and Dodo into a series of deep passages, in the hope of avoiding capture…
When Exorse arrives, Nanina refuses to tell him where the strangers are – so he picks on a weaker Savage (John Dillon), who complies.
■ Here, stage directions demanded: 'Exorse makes as if to fire at the Savage. The Savage covers his face'.

Moving along the Rock Passage, bearing a *flambeau*, Chal confirms that there's no way out.
■ Here, a brief exchange was lost from the script. "It's darker ahead," noted Dodo. "Come on," insisted Steven. "There is less chance of being seen along there."

Dodo thinks she hears someone behind; Exorse is following them.
■ "Isn't there any place to hide?" whimpers Dodo. Chal shushes her: "Remember the echo." As scripted, he was instead directed to put his finger to his lips, telling her: "You will be heard."

Chal has led Steven and Dodo to the last bend in the Passage: "After that, there is nothing." Meanwhile, Tor enters the Cave, telling Nanina that Chal should not have helped the strangers; the Elders will punish them all, he believes.
Steven calls back to Exorse, goading him – then asks Chal whether or not the light gun beams still work when reflected. Yes, Chal confirms – prompting Steven to ask Dodo for the mirror the Elders gave her…
■ As scripted, Steven said: "Let's see that mirror they gave you Dodo" – and earned a blank look from the girl, before she asked, "This?" Replied Steven: "That's right. Put that light out now" – a reference to Chal's *flambeau*, of course – "and get down on the ground, both of you."
■ We presume that Dodo has been keeping that rather large mirror inside the small shoulder-slung bag that's been swinging round her right hip all this time – as is visible in several telesnaps.
■ But now we come to think of it: where has Steven been keeping his dagger, since Episode 1? In his sock? Tucked inside his pants? Maybe he left it in the TARDIS when he returned there, briefly, in the last episode – which is why he's *not* thinking of stabbing Exorse with it, perhaps? Alas

Tor and Chal help Dodo and Steven evade the patrols.

Jano decides to take the Doctor's life esssence for himself.

A wounded Exorse is tended to by Nanina.

The Doctor has been completely drained!

WHERE ELSE HAVE I SEEN...?

GEOFFREY FREDERICK (1933-)

Exorse

Other TV appearances include: *The Saint: The Sign of the Claw* (1965) as Major Rowney; *Out of the Unknown: Lambda 1* (1966) as Alex. **Film appearances include:** *Hell is a City* (1960) as Devery; *Lifeforce* (1985) as Communications Officer.

PATRICK GODFREY (1933-)

Tor

Other Doctor Who appearances: *The Mind of Evil* (1971) as Major Cosworth.

Other TV appearances include *Doomwatch: The Human Time Bomb* (1971) as Grant; *Edge of Darkness* (1985) as Oakley; *Inspector Morse: Deadly Slumber* (1993) as Dr Greer; *Da Vinci's Demons: The Lovers* (2013) as Cosimo de' Medici.

FREDERICK JAEGER (1928-2004)

Jano

Other Doctor Who appearances: *Planet of Evil* (1975) as Sorenson; *The Invisible Enemy* (1977) as Professor Marius. **Other TV/film appearances** See *The Fact of Fiction: The Invisible Enemy* [**DWM** 362].

CLARE JENKINS

Nanina

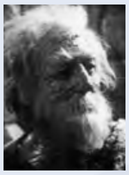
Other Doctor Who appearances: *The Wheel in Space* (1968)/ *The War Games* (1969) as Tanya Lernov. **Other TV appearances include:** *Adam Adamant Lives!: A Sinister Sort of Service* (1967) as SS Girl; *Randall and Hopkirk (Deceased): The Smile Behind the Veil* (1970) as Female Hiker.

ROBERT SIDAWAY (1942-)

Avon

Other Doctor Who appearances: *The Invasion* (1968) as Captain Jimmy Turner. **Other TV/film appearances:** See *The Fact of Fiction: The Invasion* [**DWM** 374].

EWEN SOLON (1917-85)



Chal

Other Doctor Who appearances: *Planet of Evil* (1975) as Vishinsky. **Other TV/film appearances:** See *The Fact of Fiction: Planet of Evil* [**DWM** 405].

PETER THOMAS

Captain Edal

Other TV appearances include: *The Avengers: Small Game for Big Hunters* (1966) as Kendrick/*Death's Door* (1967) as Saunders/*All Done with Mirrors* (1968) as Kettridge; *Department S: The Treasure of the Costa Del Sol* (1969) as Achille. **Film appearances include:** *Invasion* (1966) as Harry; *Matthew Hopkins – Witchfinder General* (1968) as Farrier.

– unless someone recovers the episodes, it seems we'll never know…!

Further back, Exorse activates his gun's light beam…

■ … by 'pulling back the bolt of his gun and pressing the side button', according to stage directions. At this point, Christopher Barry's camera directions indicate: 'Hold light into lens' – producing a JJ Abrams-style 'lens flare' effect, or so the corresponding off-screen telesnap would seem to suggest…!

As the light shines along the Passage, Chal panics; Dodo holds him down. "You will step into the light," calls Exorse, almost upon them – at which point Steven uses Dodo's mirror to reflect the beam directly into Exorse's eyes.

■ Following Exorse's activation of his gun, the remaining one minute and 25 seconds' worth of the Passage sequence was pre-filmed at Ealing – the easier to execute this complicated sequence of light effects, presumably.

■ Some of Steven's dialogue was eliminated from the script. Dazzled, Exorse dropped his gun – whereupon Steven scrambled from his hiding place and dashed towards Exorse, snatching up the weapon just as Exorse began moving towards him. "How do you work… Where's the switch…" wondered Steven, before he at last found the side button: "Ah, that's it." He pressed the button – and the beam of light caught Exorse 'full face', leaving him 'powerless'.

Tor marvels when Steven, Dodo and Chal return the captive Exorse to the Cave: "The strangers must be gods." Meanwhile, Senta instructs his Assistants to take the somnambulistic Doctor to the Guest Apartments.

■ 'Somnambulistic' because the Doctor moves 'like a sleepwalker', according to stage directions!

In the Laboratory, Senta prepares to subject Jano to a secret in-transference [sic] – ushering him inside a see-through recess. With Jano's head encased in a strange device, Senta commences the process. The vats begin to bubble…

In the Cave, Tor is eager to kill the tied-up Exorse – but Nanina insists he leave the guard alone. Chal agrees to show Steven and Dodo a way into the City, to retrieve the Doctor. Once they've gone, Tor swings at Exorse with a club, wounding him – but Nanina threatens to call Chal back.

■ Telesnaps show that Tor wore Exorse's helmet throughout this scene, and into the next episode – a detail not given in either script.

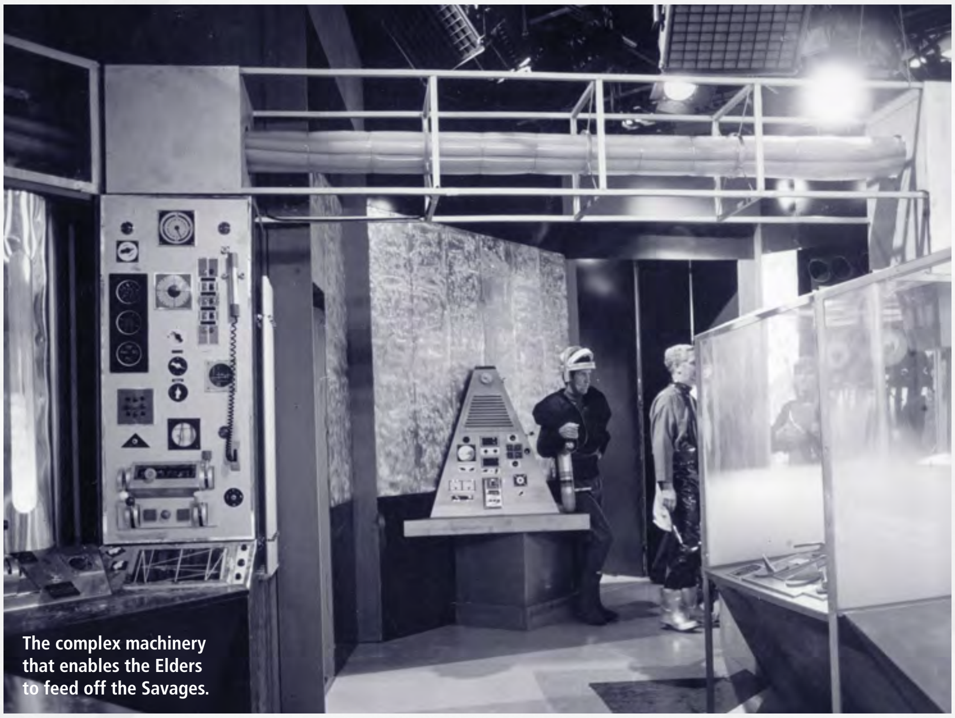
Meanwhile, Chal takes Steven and Dodo to the City Wall, showing them the exit from the Laboratory. Steven uses Exorse's light gun on its inattentive Guard (Tim Goodman).

■ Filmed off-air on 8mm format by an Australian enthusiast sometime in 1967-68, 14 short, low-quality clips from the otherwise lost third and fourth episodes of *The Savages* survive. Compiled together on the DVD release *Doctor Who: Lost in Time* (2004), these begin with a five-second shot of Steven, carrying Exorse's light gun, ducking out of sight of the Guard (incorrectly said to be from Episode 4 on the DVD).

■ Chal's explanation for the Guard's collapse into unconsciousness – 'The light must have hit his eyes. It is as if he was struck by a club' – was an unscripted addition to the script (inserted to account for the otherwise unaccountable, perhaps?).

In the Laboratory, Senta declares the in-transference [sic] complete – but when Jano at last speaks, he's not quite himself… and quite like the Doctor!

■ Stage directions required Jano to look 'sharply' at Senta: 'When he speaks his whole manner has changed and there is much to remind us of the Doctor about him…' ►



The complex machinery that enables the Elders to feed off the Savages.

■ As we've seen, Barry had worked with Jaeger before... but the scenes in which Jano becomes subject to the Doctor's influence cause *The Fact of Fiction* to wonder if Jaeger's casting might have been influenced, too, by the actor's leading roles (plural) in *The Man in the Mirror*, a six-part thriller serial broadcast on BBC1 earlier that same year? Between 15 January and 19 February 1966, Jaeger could be seen as *doppelgängers* Gregor Sanders and Beaumont Sutton – switching between the two between scenes, we presume; a neat trick, in the days of 'as live' studio recording...

■ In Black's novelisation, Senta observes that Jano has 'adopted an unusual mannerism, tucking his thumbs into his jacket and peering down his nose, like an old schoolteacher'.

Senta exits, leaving Jano to recuperate. Alone, Jano picks up a measuring bar, intending to smash Laboratory equipment – then stops himself. "What's happened to me?" he despairs.

■ Again, stage directions help illuminate this scene: 'As Senta goes out, Jano looks round the room. He looks at his hands and his clothes as if they were foreign to him. He then realises where he is and gets up. Jano is as indignant as the Doctor...'

■ Originally, between howls of "What's happened to me?", Jano spelled out his predicament: "Am I the Doctor? Am I Jano?" Stage direction noted how Jano was 'genuinely suffering' here.

Entering into the Corridor, now carrying the Guard's gun, Dodo queries the apparent lack of security to Steven.

■ Also incorrectly labelled on the *Lost in Time* DVD, a three-second 8mm shaving from this Corridor scene – showing a pretty obvious backcloth of the planet surface, beyond the door!

Edal and Senta are watching them from the Control Room... and so Edal broadcasts a bogus message, saying that the Doctor is to be conducted to the end of Corridor U3. (In the Lab, Jano hears this too.) Soon, Steven and Dodo find the unresponsive Doctor dumped at the designated point. A door at the end of the Corridor begins to close...

■ In the week that Episode 3 was rehearsed, William Hartnell was required for two days' London-based location work for the next adventure, *The War Machines* (1966) – which is surely why the Doctor doesn't have a single line of comprehensible dialogue throughout the course of this third episode, spending it either unconscious or semi-conscious. (Supposedly, Hartnell spent what rehearsal time he had tutoring Frederick Jaeger in his mannerisms; oh, to have been a fly on the rehearsal room wall...!)

■ Nonetheless: one can't *not* point out the fact that the 'in-transferance' of the Doctor's persona into Jano could so easily have been made permanent, had the production team wanted an excuse to recast the role... which is remarkable, because just a few months earlier, the team that commissioned *The Savages* had been in search of exactly such a device! In 1993, story editor Donald Tosh told **DWM**: "It was while we were working on *The Celestial Toymaker* [1966] that we began to work out ways of writing Bill Hartnell out of the series." (That's 'ways' plural, note!) But the scheme that Tosh and producer John Wiles concocted – to drop their increasingly troublesome leading man at the end of his contract period, by having the villainous Toymaker return the made-invisible Doctor in another actor's body in the final instalment – was vetoed by the Head of Serials. In mid-February 1966, with a new production team installed, Hartnell was contracted to appear in a further 19 episodes, up to the end of Serial CC – *ie*, *The Smugglers* (1966), the next-but-one adventure after *The Savages*. So it's extremely unlikely that the Doctor's 'in-transferance' was ever intended as a possible means to replace Hartnell on a permanent basis; rather, it was all about temporarily releasing him from rehearsals!

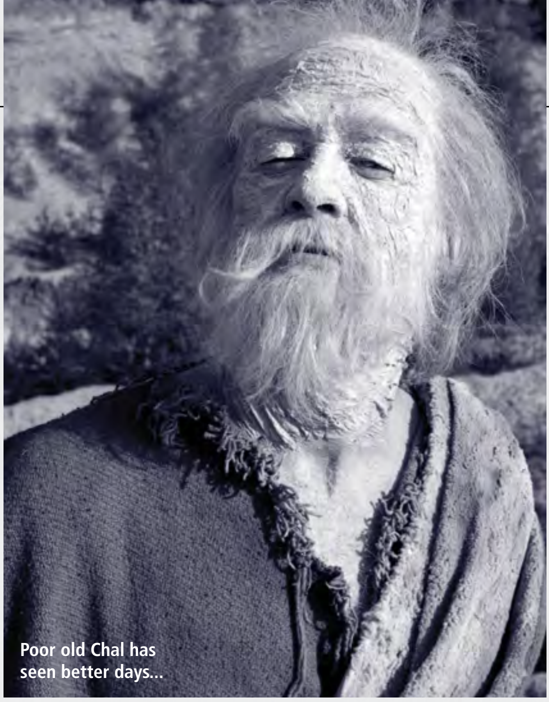
> **'Despite theories, it's unlikely that the Doctor's "in-transference" was intended as a means to replace Hartnell on a permanent basis.'**

Edal orders Guards to U3, using "destructive vapours" as protection against Steven and Dodo's light guns. White mist begins to fill the Corridor; two Guards wearing masks move behind it. (With Edal and Senta having left the Control Room, Jano watches on.) Dodo collapses, choking; Steven hammers on the door; and the Doctor stands silently by.

Episode 4
FIRST BROADCAST: 18 JUNE 1966

Edal calls to Steven and Dodo to throw their light guns into the vapour; unable to breathe, Dodo concurs. Jano activates the door at the end of the Corridor, however. Dodo bustles the Doctor through while Steven fires on the Guards... and as Steven makes his escape, Senta orders the Guards to "Give the alarm!"

■ To avoid reusing the Corridor set, and resetting the smoke machine, the first few scenes of this final instalment were recorded along with Episode 3, ending with Senta's line here.


Poor old Chal has seen better days...

Determined to find out who opened the door, Edal rushes into the Control Room. There, he finds Jano, who refutes his accusation... Doctorishly.

■ "Kindly remember to whom you are speaking. I am..." begins Jano. Stage directions noted: 'Jano stops short. For a moment he hesitates, uncertainly. He waves dismissal to Edal in a Doctor Who fashion'.

Jano insists that he will lead B Patrol in pursuit of the fugitives... who soon meet with Chal in the Scrublands. While Steven remains behind to hold off the Guards, Chal and Dodo shepherd the Doctor towards the Caves. Further back, Jano orders Edal to take two of the four Guards accompanying them to check that the travellers haven't returned to their 'spaceship', while he investigates the Caves.

■ Originally, Jano told Edal that "They may have tried to get back to the Tardis [sic]." Unsurprisingly, Edal wondered: "What is that?" Jano clarified: "Their space machine..." (Probably, the line was meant to emphasise how Jano now has the Doctor's knowledge – but Jano had already referred to the Doctor's TARDIS by name, back in Episode 2!)

Edal, however, insists on remaining with Jano's group. From behind rocks, Steven fires on the approaching group – hitting a Guard; Edal and the remaining Guard split up, in an effort to corner Steven. In the Cave, Tor again confronts Nanina, determined to kill the captive Exorse...

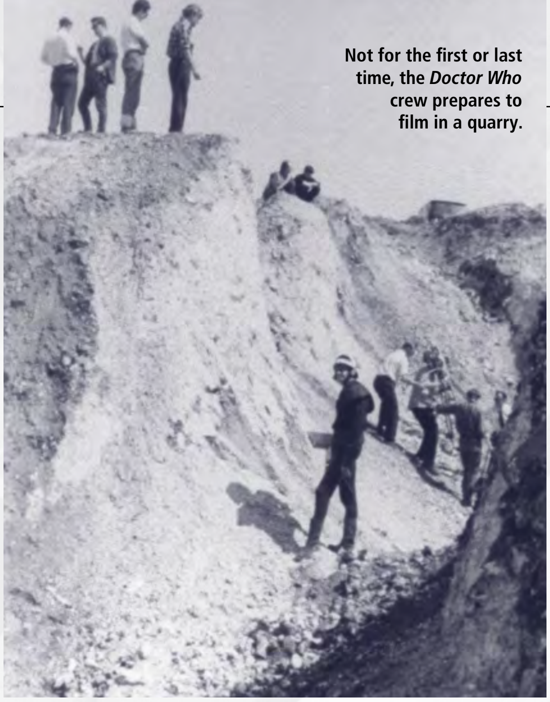
■ Bringing water to Exorse, Nanina asks, "Let me see your head." The line is delivered exactly as scripted – but it was Exorse's arm that got whacked by Tor in the last episode, as stage directions here also confirm: 'She looks at the guards [sic] bruised arm. Exorse in pain as she touches it'. So what actually got hurt: Exorse's head, or his arm, or both? (Alternatively: perhaps there's nothing

Jano starts to behave strangely.

The Doctor determines to destroy the power of the Elders!

The laboratory is smashed!

Steven says farewell.



Not for the first or last time, the *Doctor Who* crew prepares to film in a quarry.

wrong with his head, and Nanina just wants to look at it? Which isn't so unlikely, given the implication that the pair have begun to fancy one another something rotten…!)

A fight is averted only when Chal returns, bringing Dodo and the Doctor.

In the Scrubland, Jano has the opportunity to shoot at Steven, while he runs – but hesitates, and lowers his gun. Steven makes it to the Cave, telling Dodo to give the Doctor the capsules that helped Wylda recover.

■ Here, with Steven, Dodo and the Savages 'all watching the mouth of the Cave', the camera panned 'to include the Doctor at the back of the cave. He begins to come to and to look round with interest…'

Now, Steven is afforded a clear shot at Jano – but the revived Doctor grabs hold of Steven's light gun, telling him: "You must not harm Jano."

■ In the Target telling, Black cuts back to Edal, on the other side of the valley: 'He couldn't understand what was happening. Why didn't the stranger fire? … Even when Jano slipped and lay at the foot of the valley not a stone was thrown… "Just can't make it out," said Edal to his guard. He felt as though there was some sort of split loyalty at work.'

The Doctor intends to destroy the Laboratory, and with it the Elders' hold over the Savages. All they need is "one friend from the other side" – and the Doctor thinks they have him already…

■ Two 8mm fragments from the opening part of this scene survive: Dodo's query, "Are you all right, Doctor?"; then the last sentence of the befuddled Doctor's reply ("It was as though… all my powers were being sapped").

Jano orders Edal back to the City, saying he'll return with the strangers as prisoners. Later, in the Laboratory, Edal tells Senta and several Elders that Jano has changed. With night having fallen, Jano enters the Cave – where the Doctor explains that Jano received "a little conscience" when he took the Doctor's intellect. Having "grown aware" of the evil that the Elders have done, Jano is determined to end it. Exorse slips his bonds, and flees the Cave; outside, Nanina begs him not to betray Jano. Exorse returns to the Laboratory just as Edal assumes command. Meanwhile, Jano urges a train of 'prisoners' through the Scrubland – including the Doctor, Steven, Dodo, Chal, Tor and Nanina…

■ Although not mentioned anywhere in the script, three non-speaking Children (played by Peter Baldwin, Denise Brown and Frances Machin) featured in this final episode. *The Fact of Fiction* presumes that they made up part of this frustratingly un-telesnapped procession, too…

Soon, Jano brings them to the Laboratory and has Edal arrested, for accusing him falsely. With Edal gone, Jano seals the Laboratory doors – and tells Senta to destroy the machinery…

■ "All the machinery which we have used to destroy our fellows," in fact. Is 'destroy' the right word, though? The Elders don't actually *kill* the Savages – that would defeat their object! (That's why *The Savages* is one of those relatively rare *Doctor Who* adventures where "Everybody lives!" – as we'll see.) As scripted, however, Jano referred to "The entire mechanism which we use to oppress our subjects…"

■ According to Black's novelisation, the Doctor knows exactly what Jano is about to say, the moment before he says it: 'It was a strange dual personality that functioned. The Doctor's thoughts were being heard as Jano spoke. The Doctor ►

BLACK AND WHITE

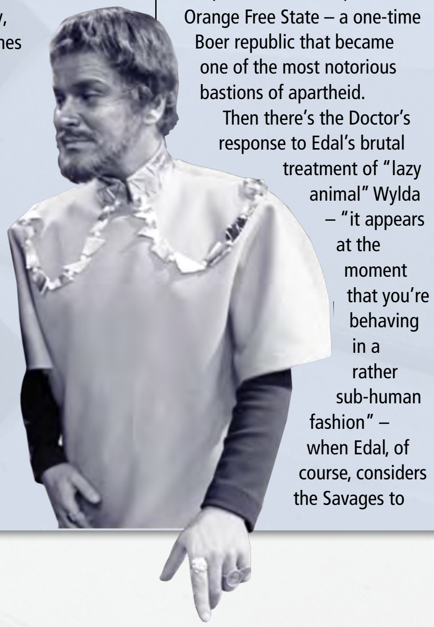
The Savages was originally commissioned and delivered as *Doctor Who & the White Savages* – the name given to Chal's people in several of Ian Stuart Black's stage directions. In the script for Episode 2, for example: 'Chal and a couple of other white savages spring from the bushes'; and soon afterwards, 'The white savages look up from Wylda to Stephen [sic] and Dodo…' Elsewhere, it's possible to detect edits to the dialogue in the pages of the script. Senta's speech to Jano in Episode 4, just before Jano orders the destruction of the transferance [sic] machinery, actually reads: 'They are not our fellows, Jano. They are the [———] savages. They are not capable of development like us.' Five blank spaces; surely only one word fits?

If the Savages were white… what were the Elders?

Surviving stills and telesnaps prove that Frederick Jaeger wore a make-up that darkened Jano's skin tone – and he wasn't the only one, as Peter Thomas, playing Edal, recalled in conversation with Toby Hadoke for a *Who's Round* podcast in 2013: "The whole thing was done in black and white, but I was painted gold all over – I think it was gold, it might have been silver, but I'm pretty certain it was gold. That was it – because we were the upper class, we were gold…" Bronzed, perhaps; in 1966, one might even have said 'coloured'. But whatever the shade, it's hard to avoid discerning a subtext here – especially when Jano begins to describe "the perfection of our *race*" (in Episode 1; my italics).

Was *The Savages* meant to invert black and white stereotypes? In 1991, Ian Stuart Black told **DWM** that *The Savages* contained "a disguised political and philosophic message… I put philosophic material into a lot of stuff I do and I never tell anyone because if you do they don't want to know you because it sounds ludicrous." Perhaps, then, it was for fear of appearing ludicrous that the title was changed late in the day – very possibly at the behest of incoming series producer Innes Lloyd, who arrived in post just as Black's first drafts were arriving in the post. (Black appears not to have been consulted: "the BBC later knocked off the '*White*' and called it just *The Savages*…" he said to fanzine *The Frame*.)

But *Doctor Who & the White Savages* was commissioned by Lloyd's precursor, John Wiles – also responsible for *The Ark* (1966), an earlier excursion into colonial mythologies. In *The Ark*, the lordly Guardians treat their Monoid servants like second-class citizens, leading eventually to the Monoids' uprising – and a total inversion of the previous order. Indeed, *The Ark*'s closing moral, as given by a Refusian, is almost identical to that of *The Savages*: "Unless you learn to live together, there is no future for you…" Evidently, these were themes that interested Wiles – and perhaps there's a reason why…



Born in Kimberley, South Africa, Wiles emigrated to the UK in 1949 – just one year after the newly elected National Party instigated the *apartheid* system of racial segregation in his birth nation, enabling the white minority to curtail the human rights of the majority black population. Among other measures, so-called 'homelands' were established for particular native groups – territorial reserves, effectively. It's striking, then, to hear Edal tell the Doctor (in Episode 2) that the collapsed 'Savage' Wylda "should be back on the reserve". Earlier in the same episode, it's equally striking to hear 'Elder' Avon remind Flower that: "After all, this is a free state, isn't it…" In 1966, the most infamous 'free state' in the world, without a doubt, was the Orange Free State – a one-time Boer republic that became one of the most notorious bastions of apartheid.

Then there's the Doctor's response to Edal's brutal treatment of "lazy animal" Wylda – "it appears at the moment that you're behaving in a rather sub-human fashion" – when Edal, of course, considers the Savages to be less than human. The phrase 'sub-human' has a particular resonance, since it was often used in the context of apartheid. As early as 1952, for example, a letter-writer to *The Times* described how, under the new system, 'the hatred and fear of the African, and the compulsive certainty of his sub-human status, is crystallized [sic] further than ever before'. Then, in the wake of the Sharpeville massacre of 21 March 1960, Indian Prime Minister Nehru told his Parliament how "the racial policies of the Nazi régime, under which the Nazis claimed the right not only to suppress but to exterminate a race they considered sub-human, are being adopted and openly proclaimed in South Africa…"

Too many years later, on 11 July 1996, South Africa's first black President, Nelson Mandela, addressed both Houses of Parliament during the course of a state visit to the UK. He said: "The idea that any people can be inferior to another to the point where those who consider themselves superior define and treat the rest as sub-human denies the humanity even of those who would elevate themselves to the status of gods."

Saying in 41 words, then, what takes *The Savages* 100 minutes…!

trusted that the power of the intransference [sic] would last until the deeds were done.'

When Senta refuses, Jano smashes a heavy instrument into a nearby control panel, urging the 'prisoners' to join him: "This is our only chance to start life afresh on this planet. Help me!" They begin to destroy the Laboratory…

■ … with 'a desperate enthusiasm', noted Black in stage directions.

Nanina begs Exorse for help.

■ From the off-air soundtrack, what's actually going on here is terribly unclear. Certainly, Tor grabs hold of Senta, after the latter activates the alarm. As scripted, one of the Elders then threw himself on Jano, trying to pull him away. Seeing this, Senta told Exorse: "Use your gun, Exorse. Jano must be stopped." Exorse sighted his gun at Jano… leading Nanina to step in front of his gun, saying: "You must help him, Exorse… it is the only way to help all of us." Exorse looked at her for a moment… then lowered his gun, and dragged the attacking Elder away from Jano. On audio, however, the melee is pretty much incomprehensible: Nanina clearly shouts for Exorse's help at one point, but that's just about all one can say with any certainty!

■ A particularly piercing sound effect begins to bother the listener's eardrums shortly after. 'During the destruction the vats are smashed…' ran stage directions. 'There is a strange whine as something confined within disperses into the atmosphere.' (That 'something' being the remainder of the Savages' life essence, we presume.)

■ Joyfully, the best part of this scene was filmed by that fan with a movie camera: the Doctor telling Dodo how there's "something very satisfying in destroying something that's evil, don't you think?" Whereupon Dodo yelps "Yes!" and returns to whacking the wrecked transferance [sic] cubicle with a metal bar. We then see the Doctor sway slightly and steady himself, exactly as directed in this script – although Hartnell did not deliver the line given to accompany this action: "All this excitement. I really must rest." Nonetheless: a portent of his old body wearing a bit thin, perhaps…? (These days, we'd claim that the Doctor's transferance [sic] was a step on the road to his eventual regeneration.)

Edal breaks through the door, and attempts to shoot Jano – but Steven blasts him with Exorse's gun.

■ In Black's novelisation, even the reactionary Edal is allowed the possibility of redemption. As the unconscious Captain is carried away 'to the emergency room', the Doctor observes that Edal is strong: "He will recover. It is good he should do. You will have need of such men. All they will need is a time for understanding, then you will find that the most loyal and useful are those such as Edal."

With the Laboratory destroyed, Jano tells the Doctor that the peoples of this planet will need someone like himself, if they're to be united.

■ At this, 'The Doctor gives a smile and indicates Steven', according to Black's stage directions – but with no supporting dialogue from the Doctor himself, it's impossible to ascertain if he really *did* propose his companion, because it's equally possible that Chal first nominated Steven with his next line, delivered straight away: "Here is the leader we want, Jano…"

The Doctor tells Steven he's the only man for the job – and since both sides agree, Steven accepts. "I shall miss you both," he tells Dodo.

Director Christopher Barry (on the left, in a hat) with his crew.

'Peter Purves once suggested that the Doctor could return to the planet to find that Steven had become a dictator!'

■ All of the remaining 8mm clips (including Dodo's rush to embrace Steven here) come from this, Steven's farewell scene… suggesting that our Aussie friend was filming a repeat of the episode, and knew what was coming up.

■ Here, Jano tells the Doctor how "for many light years we looked forward to your arrival" – but light years measure distance, not time!

Jano, Chal and the others go to wait for Steven in the Council Chamber. Steven says a final goodbye to the Doctor and Dodo… then departs.

■ In the script, Steven wasn't directed to offer his hand to the Doctor after the line, "Goodbye, Doctor." The Doctor wasn't supposed to take it and shake it on "Goodbye, Steven," either – but that's how Purves and Hartnell played it, as one of those 8mm fragments shows!

■ Black placed the Doctor and Dodo's embrace here, rather than immediately before Steven's earlier line, "I shall miss you both…" (As scripted: 'He puts his arms around her with great affection. She is obviously moved…')

Dodo asks the Doctor if they'll ever see Steven again. "In this strange complex of time and space, anything can happen," he tells her. They exit.

■ Most of the Doctor's final speech was also cine-filmed off-air. After his and Dodo's exit, Barry directed his cameras to linger a moment longer in the trashed Lab: 'CU [close-up] vats. Pan over debris. Grams: escaping energy repeat.'

■ Peter Purves once suggested that if the Doctor ever returned to the planet to find out what happened next, he'd discover Steven had become "a fascist dictator and had millions of concubines"! Did the Doctor ever meet Steven again, though, after their parting of the ways? Well, anything is possible in the strange complex of Big Finish audio adventures – and in *The Five Companions* (2011), written by Eddie Robson, Steven is one of five of the Doctor's former associates 'timescooped' into a mystery landscape by the device of a mystery malefactor, there to encounter the Fifth Doctor (Peter Davison). Once returned home, though, it's likely that Steven remembered nothing of this meeting…

■ More substantially, a hugely aged Steven is heard reflecting on his past life in a later trilogy of *Companion Chronicles* audios, all written by Simon Guerrier: *The War to End All Wars* (2014), then *The Founding Fathers* and *The Locked Room* (both in *The First Doctor: Volume One* box set, 2015). Here, we learn that on becoming king of the world of the Elders and the Savages, Steven had three daughters – but his favourite, Dodo, was assassinated at the behest of the other two, and consequently Steven exiled himself to a mountain hideaway. All this time, however, the First Doctor's extracted consciousness has remained in a jar in the City, and has continued to influence events on the planet…

Later: the TARDIS dematerialises.

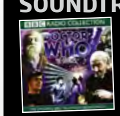
■ Next Week: *The War Machines*. DWM

FURTHER INFO

DVD

Surviving clips feature as part of the three-disc set *Lost in Time*
COMPANY BBC Worldwide
YEAR 2004
CAT NO BBCDVD 1353
AVAILABILITY Out now

SOUNDTRACK

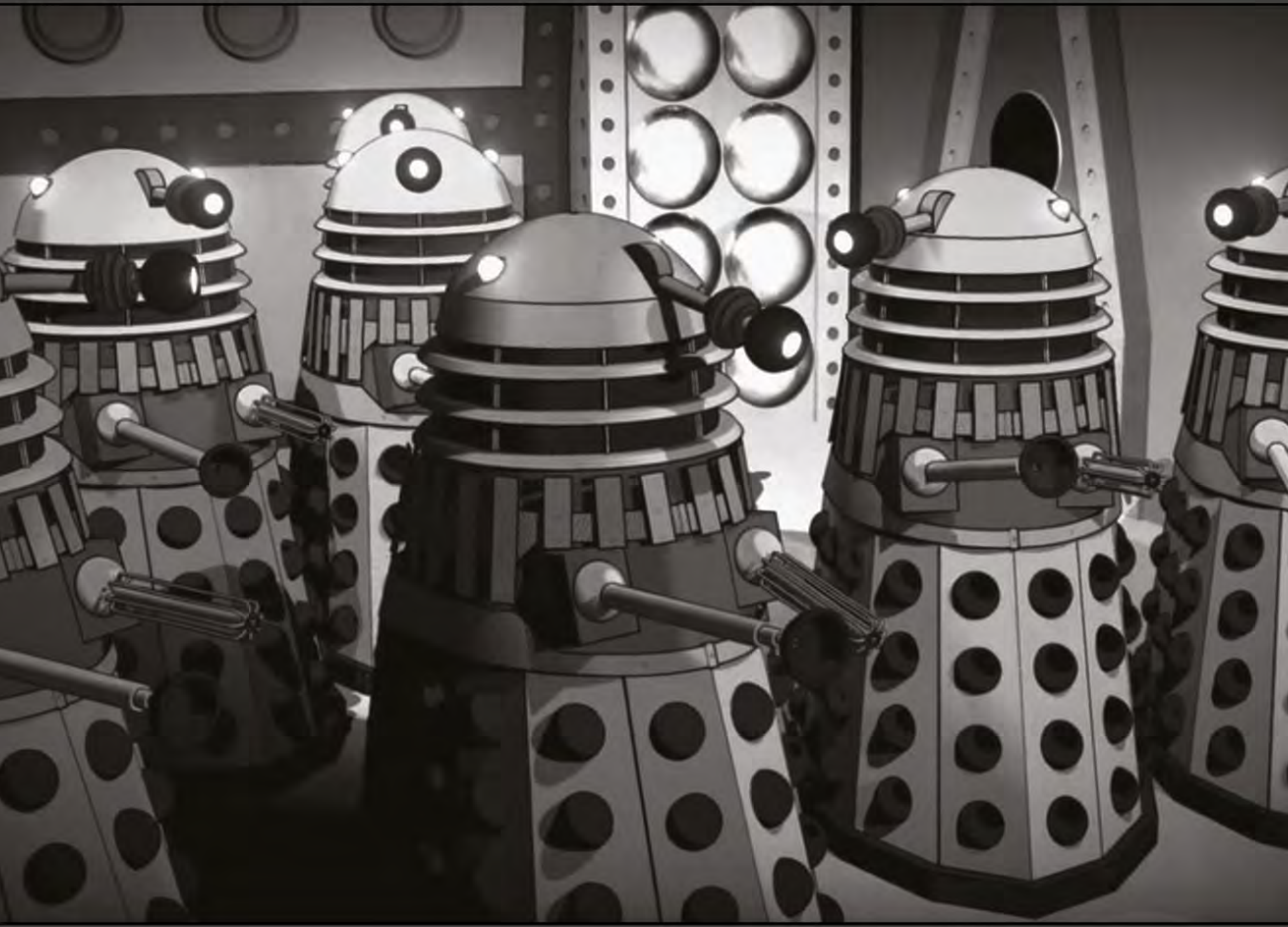


COMPANY BBC Radio Collection/ BBC Audio
YEAR 2002/2011 [part of box-set *The Lost TV Episodes – Collection Two: 1965-1966*]
NARRATOR Peter Purves
AVAILABILITY Deleted/ Out now

NOVELISATION

COMPANY WH Allen & Co PLC/ Target Books
YEAR 1986
BOOK NO 109
AUTHOR Ian Stuart Black
AVAILABILITY Out of print

THE POWER OF THE
DALEKS



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The DWM review

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Philip Hinchcliffe Presents The Genesis Chamber

DOCTOR WHO
TOM BAKER and LOUISE JAMESON in
THE GENESIS CHAMBER
by PHILIP HINCHCLIFFE adapted by MARC PLATT
FEATURING JON CULSHAW VERNON DOBTCHEFF
PHILIP HINCHCLIFFE PRESENTS
FULL CAST AUDIO DRAMA

Philip Hinchcliffe is rightly cherished for his tenure as producer of *Doctor Who* in the mid-1970s. His three series in charge yanked viewers away from the cosy protection of Jon Pertwee's cape and UNIT and threw them into eerie woods, wastelands and catacombs in the care of the more dangerous and alien Tom Baker. The stories of his era are famously tight and dynamic bits of storytelling, and his greatest hits need no introduction. If you ever jumped or screamed at *Doctor Who* in the 1970s, there's a fair chance Philip Hinchcliffe was involved.

WRITTEN BY Philip Hinchcliffe, adapted by Marc Platt

STARRING

Tom Baker	The Doctor
Louise Jameson	Leela
Jon Culshaw	DeRosa Janz
Hannah Genesius	Ana Janz
Jemma Churchill	Farla Janz/Inscape
Dan Li	Grillo Clavik
Vernon Dobtcheff	Jorenzo Zorn
Arthur Hughes	Shown
Gyuri Sarossy	Volor
Elliot Chapman	Dack/Loyyo

Almost 40 years since relinquishing his crown as the show's Prince of Darkness, he's still cooking up stories for us. Two years after the first *Philip Hinchcliffe Presents* box set, he reunites with Tom Baker, Louise Jameson and co-writer Marc Platt to give us *The Genesis Chamber*, six episodes of pure sci-fi and intrigue.

The TARDIS lands on a human colony world where the inhabitants are very much at odds with each other. The cosseted city folk live within a walled technological bubble, doted on by a computer that keeps them alive and regulates every facet of their existence, their children made to order through eugenics. They're ruled over by the Janz family, a ruling class that wouldn't be out of place in *Game of Thrones*. Outside in the commune live the savages. Hated and feared by the city dwellers, they shun technology and the falseness of the city in favour of a simpler life. When the city's computer Inscape fails, and the joyriding Janz children arrive at the commune, things start to unravel, with the mysterious visitor Volor (Gyuri Sarossy) manipulating events on either side.

It's a curious sensation, listening to a Hinchcliffe story on audio. You can't put your finger precisely on what he adds, it's more of an overall feeling he brings to the table. He definitely makes his presence felt though, and his storyline, fleshed out ably by Platt, establishes the different, very well-thought-out societies sharing the same world.

Tom Baker's Doctor is on fabulously good form, exhibiting bad behaviour throughout. He's less jokey (his priceless nightmare about having 13 heads "and only the one pair of legs!" aside), and conveys more of that famed Olympian detachment. There's also an unmistakable streak of that classic polite-rudeness from Tom's Doctor's early days, used to great effect when butting heads with Volor. As Leela, Louise Jameson also comes off well, carrying a lot of the action, inducing swoons from the young men of the commune, and generally being wonderful. She's proud to be a savage, and proves quite the role model.

The supporting cast is fabulous. The heart of the story is the sweet, if slightly rushed romance between the 'savage' Shown (Arthur Hughes) and the gentle Ana Janz (Hannah Genesius). Jon Culshaw gives a fine performance as the nasty President DeRosa Janz, with support from Jemma Churchill as his spoiled wife, and from Vernon Dobtcheff as the wise old city father. Most of all, Sarossy makes a memorably manipulative villain as Volor, who manages to keep the listener guessing through numerous double crosses.

The Genesis Chamber is more of a good strapline of a title than anything else, as the chamber itself is a fairly minor part of the story. It's a small gripe though; Hinchcliffe and Platt have given us a *Doctor Who* story that sits comfortably next to the stories that inspired it. It's thoughtful, classy, and offers more breathing space over six episodes than the Fourth Doctor's usually allowed on audio.

MARTIN RUDDOCK

'Louise Jameson carries a lot of the action, with Leela inducing swoons from the young men of the commune.'

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Maker of Demons

WRITTEN BY Matthew J Elliott
STARRING

Sylvester McCoy	The Seventh Doctor
Bonnie Langford	Mel
Sophie Aldred	Ace
Andrew Hall	Alonso/Gonzalo

"What's past is prologue," according to Shakespeare. It's a quote the human colonists of the planet Prosper know well, as *The Tempest* is the nearest thing they have to a holy text. It's why all the characters in *Maker of Demons* have names like Alonso, Miranda and Caliban; why their spaceship is called *The Duke of Milan*; and why much of the dialogue is so familiar. Writer Matthew J Elliott really ought to send a share of the royalties to Stratford.

Past proves to be prologue in another sense, too, as this is one of those stories where the Doctor spends his time mopping up past mistakes. In this case, he and Mel were once hailed as heroes for brokering a peace treaty between the colonists and Prosper's native Mogera, and for discovering an abiotic energy source – Doctorium, natch – at the planet's core. But when he, Ace and Mel revisit this brave new world a hundred years later, they find the settlers engaged in a bitter war with the Mogera, who have been transformed by the Doctorium from small, friendly critters into savage, armour-plated trolls. Talk about a return to a forbidding planet.

Elliott's script is a lively, droll affair. "You're never tardy with a TARDIS, that's what I always say," chirps the Doctor. "I've literally never heard you say that," deadpans Mel. There's also mention of a Queen Beyonce II, while Ace forms a comedy double act with one of the Mogera (think John Hurt's Elephant Man played for laughs), and has a stand-up row with the TARDIS.

That's not say it lacks seriousness of purpose. On one level, this is about the age-old conflict between incomers and indigenous populations; on another, it's a cautionary tale about the perils of propaganda, and how quick we are to be manipulated into war.

The Doctor also stands removed from the general jollity, burdened by guilt at the thought of having the blood of millions on his hands. It's exactly the sort of brooding introspection Sylvester McCoy plays so well, and there's fine work from the rest of the cast, too, including Andrew Hall (the one in *Butterflies* who *wasn't* Nicholas Lyndhurst) as 'minister of fate' Alonso, and Rachel Atkins – also to be found doing terrific work in this month's *The Age of Endurance* – as hard-nosed chief scientist Juno.

A witty, pacey adventure filled with red herrings, false flags and villainous unmaskings, this is a strong finish to the summer's Doctor, Mel and Ace reunion trilogy. It's been a fun ride, with Bonnie Langford in particular proving a revelation. With the trio still an item at the end of the story, there are grounds to hope that their revels aren't ended quite yet. **PAUL KIRKLEY**

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
SYLVESTER McCOY, BONNIE LANGFORD AND SOPHIE ALDRED IN
MAKER OF DEMONS
BY MATTHEW J ELLIOTT
FEATURING ANDREW HALL LUCY BRIGGS-OWEN
BIG
FULL CAST AUDIO DRAMA

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £10.99 (download)

The Age of Endurance

WRITTEN BY Nick Wallace
STARRING

Carole Ann Ford	Susan/Narrator
William Russell	Ian/The First Doctor/Narrator
Jemma Powell	Barbara
Rachel Atkins	Myla

The Age of Endurance is a First Doctor story. Yes, I know that's obvious from the cover, but what I mean is, it's a real *First Doctor* story – in its bones. Specifically, writer Nick Wallace has succeeded in brilliantly evoking that edgy, paranoid fear of the unknown that defined *Doctor Who*'s début season: an era when, far from bounding out of the TARDIS with the Tiggerish, fools-rush-in glee of a David Tennant or a Matt Smith, everyone spent 20 minutes fretting about oxygen and radiation levels, and the Doctor's prime concern was usually getting the hell out of there.

The early scenes of the Doctor, Susan, Ian and Barbara exploring a deserted spaceship feel particularly authentic, conjuring a time when there was real wonder to be had just looking out of a window and seeing stars. Plus, when the guest cast turns up, they immediately suspect the TARDIS travellers of being murderous enemy agents, and take them prisoner. What could be more reminiscent of 1964 than that?

Their captors are synthetic humanoids engaged in a space war with the Shifts – metamorphic vampire lizards who, let's be honest, Raymond Cusick might have struggled to knock up in Lime Grove Studio D. The synthetics have been enslaved for a thousand years, forced to harvest energy from a giant, radiation-filled gas cloud. Their plan, they explain, is less a Spartacus-style revolt than a simple escape. But when it emerges their oppressors are the result of the synths' own genetic experiments, the stage is set for a complex morality tale with no easy answers. The characters, too, are well drawn – most notably synth leader Myla (beautifully played by Rachel Atkins), a warrior and a mother, whose overriding wish is simply to protect her people's first newborn for a millennium – "a child a thousand years in the making."

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
CAROLE ANN FORD AND WILLIAM RUSSELL IN
THE AGE OF ENDURANCE
BY NICK WALLACE
FEATURING JEMMA POWELL GETHIN ANTHONY TOM BELL
BIG
THE EARLY ADVENTURES

After this terrific set-up, the second half feels slightly like a lost opportunity: as the action moves inside the nebula, it might have benefited from a trippy, "My God, it's full of stars," sense of awe; instead, there is much faffing about with shielding, fuel lines, pressure doors and whatnot.

For all that, it's a thoughtful story about the instinct to survive – to *endure* – powered by some terrific performances. Jemma Powell acquits herself well as Barbara, even though she's absent for much of the story. The real stars, though, are Carole Ann Ford and William Russell, who serve as narrators alongside their regular roles. Russell also continues to give a good account of the First Doctor, capturing Bill Hartnell's mix of tenderness and acidity as perhaps only one who knew him so well could. And what an absolute privilege, when you stop to think about it, to have these early pioneers of the *Doctor Who* universe still making myths for us after more than 50 years. We really should remember to treasure them. **PAUL KIRKLEY**

AUDIO READING

BIG FINISH
RRP £2.99 (download only)

Damascus

WRITTEN BY Jonathan Barnes
READ BY Tim Treloar

You can always rely on Big Finish to think outside the box. *Damascus*, by Jonathan Barnes, is narrated by a character who we've never heard speak before. 'Jeremy', the fictional Prime Minister, got his only mention in 1973's *The Green Death*, and is finally given voice here. You get the impression that he had a rough time during the 1970s, when the Home Counties were being invaded or blown up on a regular basis. Prime Minister's Questions probably featured awkward queries from the Opposition about plastic daffodils and stolen missiles. We meet him in a bit of a pinch, gravely relating his story in flashback.

Jeremy's bad day begins with a UFO sighted ominously hanging over East Anglia, and the news that the Doctor's refusing to get involved this time. Infuriated, the PM elects to pull rank and heads for UNIT HQ himself to confront him. It's only when half the population of England falls asleep that the irascible Time Lord decides to leave the lab and investigate, with Jeremy in tow.

Narrator Tim Treloar again steps into the Third Doctor's shoes. It's a gentler performance than Jon Pertwee's, but the attitude's present and correct. However, it's Jeremy that he really brings to life, giving this buttoned-down, very proper man some substance, and deftly hinting at Jeremy's implied unspoken feelings towards his handsome young aide.

Damascus is a love letter to the Pertwee years. It pokes affectionate fun at UNIT, the Doctor's employment status, and those silly 'Top Secret' signs. The Doctor's tense relationship with the man from Whitehall is well portrayed, and the dissent between them only grows deeper.

Unusually, the title is only addressed in the closing minutes, and raises more questions than answers. Just what *is* 'Damascus'…? **MARTIN RUDDOCK**

TALKING BOOK **BBC AUDIO**
RRP £20 (CD)

The Macra Terror

WRITTEN BY Ian Stuart Black
READ BY Anneke Wills

If there's one thing we can be certain about from this audiobook of *The Macra Terror*, it's that there certainly *is* such a thing as Macra. Or, as Ian Stuart Black's novelisation of his TV script would have it, 'Macra men'. It's a curious deviation from the TV script that comes early in the narrative, as the existence of the crustaceans hiding behind the veneer of a human space colony are denied.

It's a moment such as this that leads you to think Black might be taking the opportunity to go off piste from the original and fix the bits that didn't work. But aside from a couple of little ticks, *The Macra Terror* in prose is a fairly straightforward rendition of the original scripts.

It's no bad thing though – the audiobook displays Black's talent as a thoughtful writer who was clearly at home with prose as well script work. The 'holiday camp' style colony visited by the Second Doctor and his companions is created in pleasing detail, and there's a sense of foreboding running throughout, that 1960s Cold War paranoia of aliens under the bed. That the aliens in question are giant crabs manipulating the humans to mine the gas they need to live doesn't really matter – it's all allegory, innit?

The audio is given life by the effortlessly brilliant Anneke Wills, Polly in the TV original. Anneke always imbues her readings with such warmth and energy. *The Macra Terror* is no exception, from the affectionate way she brings the voices of her co-stars to life, to the supporting characters, knowing when to slow it down and when to give the action sequences pace – and that's also the hallmark of a good director sitting on the opposite side of the mic.

One sequence in particular impresses, as Jamie fights off an attacking Macra. Brilliantly, the scene evokes what it must have been like on TV – essentially a giant claw flailing about, but the chaos of the whooshing, smashing and crashing of the sound effects make things so much more exciting, all wrapped up in the urgency of Anneke Wills' reading. Added to this music cues that tune into the foreboding and paranoia inherent within the tale, and you have another polished and entertaining release from this talking books range.

The Macra Terror might not be the most essential of Second Doctor stories, but it's solid stuff nevertheless. The novel comes from a time when the Target range was doing great work in getting the original writers to dust off their scripts and spin them out into a prose yarn. It might not push the boundaries of the range, but with Anneke Wills bringing her great vocal skill to proceedings, there isn't much to fault in *The Macra Terror* either. **MARK WRIGHT**

TALKING BOOK **BBC AUDIO**
RRP £20 (CD)

The Invasion of Time

WRITTEN BY Terrance Dicks
READ BY John Leeson

You have to admire the work of John Leeson on this audiobook rendition of Terrance Dicks' novelisation of *The Invasion of Time*. Crammed as it is with Vardans, Sontarans, Time Lords, outsiders, not to mention the regulars (including his own K9), it's an epic tale to test any reader's skill, and an old pro like Leeson rises to the challenge admirably.

The Invasion of Time is a typically bonkers tale from a typically bonkers time in the history of *Doctor Who*, where sparse budgets didn't stop the TV production team from chucking everything but the kitchen sink into the mix, in an attempt to compete with glitzier Hollywood fare. If it lacks a kitchen sink, then *The Invasion of Time* makes up for it with an enormous swimming pool. With the budget/ambition mismatch, this tale of Gallifreyan politics, multiple invasions, stacks of action and grand Time Lord pomp possibly fares better as a novel than it did on TV. Under the pen of Terrance Dicks, it's transferred to the page with his customary economy, pace and wit.

John Leeson's natural tones are a pleasure to listen to, giving descriptive passages a real warmth. Given the wide range of voices required of him, Leeson gives the Doctor and Leela a more neutral dialogue style, but his turn at the various Time Lords are much more distinctive. His oily Castellan Kelner is especially good in its uncanny recreation of Milton Johns' villainous performance.

Leeson also understands the power of a good utterance of "Doc-*TOR!*" and he provides a magnificently thuggish take on Stor and his Sontaran troops. If there's a weakness, it's in the wispy Vardans, which seem to leave the beleaguered Leeson in desperate need of a glass of water. A little bit of shimmery modulation on these aliens would not have gone a miss to give the actor a rest.

Despite that, overall sound design is up to the usual standard for this range. This one is more about the echoing halls and corridors of Gallifrey, and there's a terrific ray gun battle between Sontarans and Chancellery Guards that pops and fizzes with real gusto. Fast-paced audiobook entertainment at its best, backed up by the epic strings and horn of the incidental music that perfectly suits the tone of the whole package.

The Invasion of Time may not have the gravitas of a *Remembrance of the Daleks*, or be considered a timeless classic of the early Target golden age, but it makes for a highly enjoyable outing. John Leeson couldn't fail to give anything but an engaging, pacey read, whatever the words on the page. **MARK WRIGHT**

BOOK **BBC BOOKS**
RRP £35

The Whoniverse

BY Justin Richards and George Mann

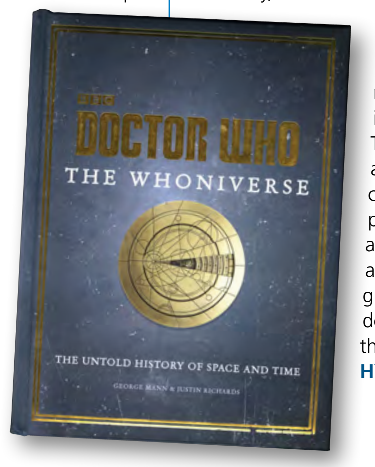
There is no faulting the ambition on display here: *The Whoniverse* is nothing less than a history of the universe – from Big Bang to heat death – as depicted in *Doctor Who*. Justin Richards and George Mann have written an impressively full account of how the Doctor's adventures take in major historical events and map out the future of humanity.

Early chapters deal with the creation of the universe and the Earth, the origins of life on our planet (thanks, of course, to the Jagaroth in *City of Death*) and prehistory (looking in on the Silurians). The book doesn't confine itself to humankind; the Daleks and the Cybermen get a comprehensive chapter apiece, while many of the series' alien races – most notably the Time Lords – have their histories woven into the narrative. A particular highlight is the chapter on 'The Age of Empire', which recounts the show's many forays into mankind's future. It succeeds in bringing these disparate stories together in a unified timeline that begins with the kind of early space exploration that forms the backdrop to the Second Doctor's base-under-siege stories and ends with a look at mankind's abandonment of Earth.

Throughout, the authors' style is straightforward; they offer brisk, clear synopses, with not much room for speculation or embellishment. There's no arguing with the substance of this but it's an approach that has its drawbacks. The pace of the writing is sometimes rushed, with major events – in both history and the series – dispatched rather summarily. The account of the Third Doctor's time with UNIT, in particular, is essentially a straight precis of early 1970s stories in order of broadcast. At this point, many readers are likely to feel they are being walked – or hurried – across very well-trodden ground. Elsewhere, though, stories from the different Doctors' eras intersect to build up a complete picture and this is more satisfying and effective, bearing witness to the scope and ambition of the programme itself.

But what sets the book apart – and will deservedly make it a collector's item – are the glorious illustrations. The artwork of, among others, Shaun Williams, Chris Lees, Richard Hardy and Alex Fort not only makes this a beautiful book but succeeds in capturing the sense of wonder that the series at its best can inspire.

This chronological history of the universe of *Doctor Who* ends, inevitably but ominously, with 'The End of Time', in which Richards and Mann tell the story of the Time War and explore the show's take on the last days of mankind. It makes, perhaps, for a slightly melancholy note on which to end but also a fitting one. Ultimately, *The Whoniverse* reflects the breadth and depth of a programme that really has created its own universe. The authors and artists are to be congratulated on producing such a comprehensive and beautiful guide, one which does justice to that universe. **HYWEL EVANS**


DOCTOR WHO
THE WHONIVERSE
THE UNTOLD HISTORY OF SPACE AND TIME
GEORGE MANN & JUSTIN RICHARDS

BOOK **BBC BOOKS**
RRP £16.99

Whographica

BY Simon Guerrier, Steve O'Brien and Ben Morris

Hands up – who likes a good list? If you were to construct a Venn diagram – one that wouldn't be out of place in this book – with *Doctor Who* fans and people who enjoy rating, enumerating and categorising, there'd be a sizeable overlap. This is a book that understands its audience.

It features over two hundred pages of charts, lists and diagrams that marshal the entire history of *Doctor Who* into some kind of digestible order, from the relative heights of its leading men, to a boggling graph that racks up viewing figures against time of broadcast.

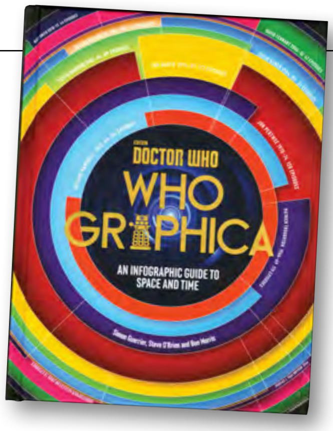
Which prompts two important questions about these 'infographics'. The first is: does presenting the information as a diagram makes it easier to understand? And the second: do we learn anything interesting? The very best infographics not only clarify the information that they present, but they allow us to make new connections that were not visible before. Owing to the exhaustive research of its writers, and the exquisite draughtsmanship of **DWM** artist Ben Morris, most of the graphics serve this purpose.

One particular spread, entitled 'Jobs for Women', gives us a uniquely pictorial perspective on the role of women in the making of the series. Those who reasonably argue that not enough women have written for *Doctor Who* may be interested to see that the series' music has been dominated by men to an even greater degree… despite the fact that, right at the very beginning, Delia Derbyshire made one of the most significant contributions to the series ever.

Whographica is not only an excellent resource for writers (or indeed anyone else) who need a definitive list of Dalek episodes, or working titles for Fourth Doctor stories, or songs that feature in the series, it also looks beautiful – it's clear, clever and colourful in every sense of the word.

There are very few instances were it falls flat. There's no clear connection between the spread that charts the predominate colours used on the covers of the Target novelisations and the vibrant, memorable artwork we know and love. There's a drawing of a typewriter on page 137 that I stared at for quite sometime before I understood what on Earth it means. The six-figure digit on each key turned out to be the date that letter had first appeared in a story title. Only you can really decide whether this graphic is amusingly taking the book's agenda to an absurd extreme, or if it's just meaningless nonsense.

After all, this isn't just a geeky book of lists – it's meant to be fun.



The charts and tables often betray how silly and convoluted our favourite TV series is… when the odd page here and there dissolves into a tangle of lines, it reveals how bizarre *Doctor Who* can be.

If the madcap variety on display here isn't quite enough, the final section even goes behind the scenes of the making of the book. Set those simple lists aside and embrace a world 'slope graphs', 'tree maps' and 'circle packing' – it's a whole universe of facts and figures at your fingertips. **RICHARD ATKINSON**

COMIC COLLECTION **PANINI COMICS**
RRP £13.99

Evening's Empire

BY Andrew Cartmel and Richard Piers Rayner

According to former **DWM** editor, John Freeman, 1991's *Evening's Empire* almost became the comic strip's equivalent of TV's *Shada*. In the lively commentary section of this latest comic collection we discover how Part One saw print, but following instalments were beset by calamity. Missed deadlines and pages destroyed in the mail meant that the story almost never reached completion, until the much-delayed adventure was finally released in colour in 1993's *Doctor Who Classic Comics*.

Even since then, there have been added complications. After Panini decided to collect these strips in their original black-and-white format, it was discovered that some of the artwork had been sold and proved impossible to track down. Once again, disaster loomed, until artist Richard Piers Rayner agreed to redraw the missing art. These new, fully painted pages are beautiful, if a little jarring compared to his earlier cross-hatched work, but their juxtaposition only adds to the slightly surreal nature of the story, both on and off the page.

Evening's Empire also marks another stage in the evolution of the **Doctor Who Magazine** strip. In the era of Virgin's *New Adventures* novels, a fandom starved of new TV content demanded more from the Doctor's printed adventures. *Evening's Empire* was the most ambitious strip for years, and the influence of contemporary comics, most notably Vertigo's output of titles such as Neil Gaiman's *The Sandman*, is clear. With more adult themes, denser storytelling and often non-linear narrative, the strip was entering a period of increased and welcome experimentation. Rising to the challenge of Cartmel's script, Rayner's multi-layered art, is simply stunning, if a little too-reliant on familiar photo-reference at times.

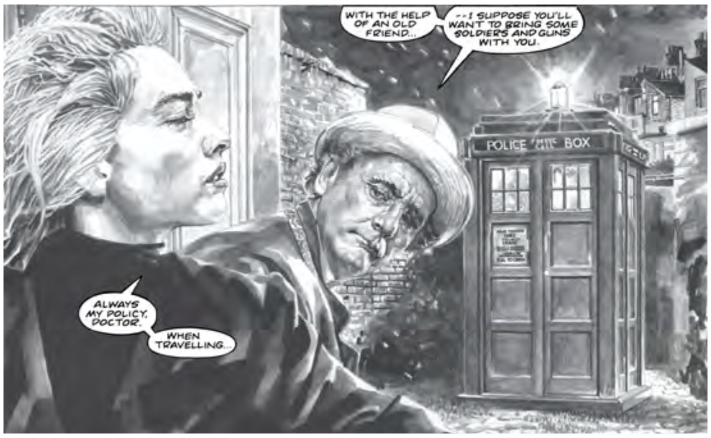
This volume also includes Dan Abnett and Vincent Danks' *Aliens*-inspired *The Grief*, Scott Gray's comic strip début, *Memorial*, and Marc Platt and John Ridgway's *Cat Litter*, which sees the TARDIS indulging in a spot of spring-cleaning with Ace caught in the crossfire.

BBC
Andrew Cartmel
Richard Piers Rayner
Dan Abnett
Marc Platt
John Ridgway
DOCTOR WHO
EVENING'S EMPIRE

Rounding off the collection is *Ravens* by Andrew Cartmel and Brian Williamson. Set in the savage near-future of Cartmel's *New Adventures* novels, it's a curious and somewhat worrying beast. Here we have a god-like Seventh Doctor seemingly happy to deliver a grieving samurai to slaughter a gang of admittedly violent pagan Goths. Is this the Doctor at his darkest ebb? Of course, as the story is recounted by a survivor of the resulting massacre, it may be that we're not seeing what really happened, but her own interpretation of the blood-bath. Interestingly, the survivor in question bears a startling resemblance to Death of the Endless from Neil Gaiman's *Sandman*…

Concluding with another round of fascinating and in-depth commentaries, this is another must-buy for anyone fascinated by the Doctor's long history in comics. Once again, *Doctor Who* was being influenced by its time, with a cast of darker, more complex characters coming face-to-face with an increasingly sinister Time Lord. Plus, with the début of Scott Gray, the strip was well on the way towards its greatest period yet. **CAVAN SCOTT**

> **'Rising to the challenge of the script, Richard Piers Rayner's multi-layered art is stunning.'**


WITH THE HELP OF AN OLD FRIEND...
--I SUPPOSE YOU'LL WANT TO BRING SOME SOLDIERS AND GUNS WITH YOU.
POLICE BOX
ALWAYS MY POLICY, DOCTOR.
WHEN TRAVELLING...

BOOK **TELOS PUBLISHING**
RRP £30 (hardback), £16.99 (paperback)

Time of the Doctor

WRITTEN BY Stephen James Walker

Minisodes, McGann, One Direction! How was *Doctor Who*'s 50th anniversary for you? Still recent, yet already marching away into distant history, 2013 was without doubt the year of the Doctor. Telos Publishing's latest reference book offers the first substantial retrospective of that period, covering all aspects of Matt Smith's final series and lap-of-honour Specials, which said goodbye to the Ponds, introduced Impossible Girl Clara Oswald (three times!) and shoehorned a continuity-busting extra Doctor into the show's timeline for good measure. Add the introduction a new lead actor on live TV, surrounded by glitter cannons and rock star pyrotechnics, and one realises that the old saying is true – the past is a foreign country.

Take it as given that *Time of the Doctor* has no shortage of material to cover. Beginning with a chronological guide to the production, recounting casting announcements and developments as originally announced, author Stephen James Walker shows the *Doctor Who* team adjusting to a new media age evolving at pace, with the show's news strategy shifting toward the world of clickbait and tweets. Amid this, there's good sport to be had in tallying early press release hype against the finished episodes. Inevitably there are winners and losers, but almost unfailingly in the name of ambition, just as *Doctor Who* should be.

With detailed ratings analysis and audience breakdowns, the book paints a picture of a series in rude health, but with early warning signs of audience fatigue, a pitfall that some quoted members of the production team admit to being conscious of.

But the meat of the piece doesn't come from facts and figures, thorough and insightful as they are. Remarkably, in the information age, keeping up with *Doctor Who* has never been more difficult, as the show diversifies into radio programmes, takeovers, documentaries, dramas, epilogues, prologues, iTunes exclusives and everything in between. Listed in exhaustive, close-typed print, the show's 50th anniversary output seems less like a television show and more like an airborne virus. At the very least, it should rekindle happy memories of forgotten fragments or send inquisitive readers rushing to YouTube to track down things they missed first time around.

Time of the Doctor serves as a document of a time of remarkable output and enthusiasm for *Doctor Who*, but one senses that the definitive history of the show's golden year has yet to be written. When that day comes, this book will doubtless provide an invaluable source of contemporary research. **STUART MANNING**

> **'*Time of the Doctor* should rekindle happy memories of forgotten fragments...'**

BOOK **CANDY JAR BOOKS**
RRP £8.99

Lethbridge-Stewart: Moon Blink

WRITTEN BY Sadie Miller

From the classic era of Doctor Who
LETHBRIDGE STEWART
MOON BLINK
SADIE MILLER
FOREWORD BY GARY RUSSELL

It's 1969 and, as the Moon landings approach Professor Travers and his daughter Anne await Neil Armstrong's one giant leap. The only thing is that mankind has secretly been at work on the Moon for some time. When Anne Travers' friend Dr Patricia Richards arrives from America bringing precious cargo, Anne finds herself thrust into a countdown to save an alien race.

Sadie Miller's novel is full of big ideas, featuring a displaced race of lunar aliens, and the hunt for a kidnapped alien baby, amid a revisionist history of the last century's space race. Flights of fancy such as long-established American and Russian lunar bases and covert shape-shifting aliens are presented with the deceptive workplace air of matter-of-factness that has lent many an overreaching *Doctor Who* story its underlying credibility.

With Anne Travers taking the lead as intrepid scientist, the series' eponymous Colonel Lethbridge-Stewart finds himself relegated to the sidelines, packed off to Edinburgh to supervise the establishment of a new base of operations, and kept at arm's length from the majority of the action. On the page, he often reads as a straightforward military archetype, requiring the reflected charm of actor Nicholas Courtney's television performance to truly live and breathe, but arguably it was ever thus. Anne Travers makes an engaging strait-laced lead, in mould of television companion Liz Shaw.

Moon Blink is an enjoyable novel rather than a perfect one. Quaint scientific conceits, such as being able to view DNA strands under a microscope or equating astrology with science jar oddly with harder sequences of drugs taking – albeit an alien variety – on the backstreets of Edinburgh. Similarly, the book's gear-changing final act racks up the incident but emerges as chaotic rather than satisfying, while a nasty final revelation about the origins of the *Moon Blink* drug feels like it belongs in a much more hard-edged story.

The book scores most strongly when it concentrates on its characters, and amid the globe-trotting, Moon-spanning plot there's a simpler story about maternal love and the strength of the bond between a parent and child. It's left to quieter, more human moments, such as the excited pensioner Professor Travers dozing off during the Moon landing broadcasts, to provide gentle warmth and linger in the mind.

It's worth mentioning that *Moon Blink* has a special connection to its *Doctor Who* roots, written by Sadie Miller, the daughter of the late Sarah Jane Smith actress Elisabeth Sladen. It's a testament to the curious ties that bind everyone connected to the show that Miller's first published novel sees her perpetuating a character brought to life by one of her mother's best-loved colleagues. As one character comments, possibly knowingly: "Amazing how much our families can influence our future life, don't you think?" **STUART MANNING**

DVD

REELTIME PICTURES
RRP £10

Myth Makers: Jessica Martin

Only during producer John Nathan-Turner's era of *Doctor Who* could somebody be cast off the back of a Judy Garland tribute on a variety show fronted by Jimmy Tarbuck. As interviewer Sophie Aldred tells Jessica Martin in *Myth Makers*' latest one-on-one, "You were absolutely his cup of tea," and it's doubtful that any other *Doctor Who* producer would have taken a dramatic punt on this glitzy showbiz starlet.

The *Myth Makers* series rarely turns its attention to one-story wonders, but Jessica Martin's 1980s fame made her one of the bigger name castings of the JN-T age. A star of ITV's ratings-busting impressions show, *Copy Cats*, Martin was a treasured talent. "Unbeknownst to me, there were two people watching [*Tarby and Friends*]," Martin says here, "and thinking to themselves they needed to cast a part that required a great deal of character acting and they decided that somebody who could transform themselves into Judy Garland was going to be right for this part."

That part was Mags, the Goth-garbed lycanthrope from Stephen Wyatt's giddily oddball Season 25 favourite from 1988-89, *The Greatest Show in the Galaxy*. "I got the impression John Nathan-Turner very much liked me," she admits, "and I was going to play that werewolf whatever..."

She says here, quite hearteningly, that her experience on the show is among her favourite career memories. "We were the youngsters then," she says to Sophie Aldred as the two of them wax nostalgic about the singalong coach trip to the Warmwell Quarry location. She talks warmly of her time on the troubled production, watching Sylvester McCoy and TP McKenna being "loud and leery" while on the sauce, and having Peggy Mount help her with her curlers.

This is a blessedly wide-ranging yak, from Martin's teen-years love affair with Hollywood through to her work on the variety circuit, right up to her latest sideline, writing and illustrating her own graphic novels. And now, 29 years on from that *Tarby and Friends* turn, she's working on a new cabaret, based on the life of Judy Garland. JN-T would be so proud. **STEVE O'BRIEN**

BBC **DOCTOR WHO MAGAZINE**
READER SURVEY

BBC

DOCTOR WHO MAGAZINE™

LET US KNOW WHAT YOU THINK FOR A CHANCE TO WIN A £250 AMAZON VOUCHER!

Would you like to have your say on the development of **Doctor Who Magazine**?

Every year, **DWM** participates in research on behalf of BBC Worldwide that invites readers to share their views about this magazine and other BBC Worldwide titles.

This research is used by BBC Worldwide and the editors to shape future content and strategy for the magazines. We would really appreciate your time to help us with this research.

If you take part in the research, you will be entered into a prize draw to win a £250 Amazon voucher. The survey will take less than 10 minutes and is being conducted according to Market Research Society guidelines. All of your responses are completely confidential.

TO COMPLETE THE SURVEY PLEASE VISIT: bbcworldwide.com/survey

Terms and conditions: The prize is one £250 Amazon voucher. One winner will be drawn at random after the closing date at 23.59 of 31 December 2016. Open to all residents of the UK and the Channel Islands aged 18 years or over except employees of BBC Worldwide the BBC or Panini, their contractors, members of their families and anyone connected with this prize draw. Only one entry permitted per person. There is no cash alternative and the prize is not transferable. No purchase necessary. The prize draw is subject to the laws of England and Wales. Promoter: BBC Worldwide Limited, Television Centre, 101 Wood Lane. London W12 7FA. Your data will be used for the purposes of administration of this prize draw and in accordance with BBC Worldwide's Privacy Policy (www.bbcworldwide.com/privacy.aspx). Where consent has been provided, BBC Worldwide may send email marketing messages from which you may unsubscribe at any time.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest audio CDs and books!

Crossword

Do you know your Archimandrite from your Artie Maitland? Then why not try this puzzle?

WIN! THE WHONIVERSE!

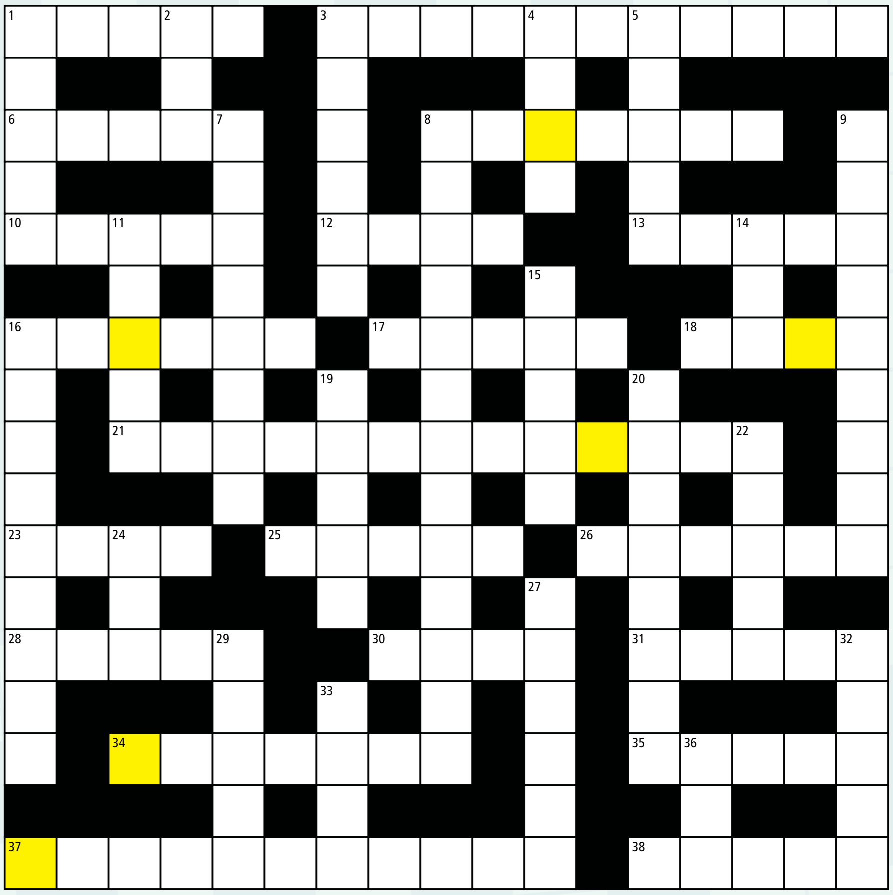
The Whoniverse is a new publication from BBC Books which tells the untold history of space and time – from the formation of Earth round the Racnoss eggs, through to the eventual expansion of the sun and end of the world and beyond.

With full-colour illustrations, maps and charts throughout, *The Whoniverse* includes a dramatic retelling of the uprisings, wars and battles that form the *Doctor Who* universe, and a compendium of the races that live within it.

The book, written by George Mann and Justin Richards, is available now, RRP £35.

DWM has three copies of the book to give away to readers who can rearrange the letters in the yellow squares to form the name of an alien planet. See the facing page for details on how to enter.

BBC
DOCTOR WHO
THE WHONIVERSE
THE UNTOLD HISTORY OF SPACE AND TIME
GEORGE MANN & JUSTIN RICHARDS



ACROSS

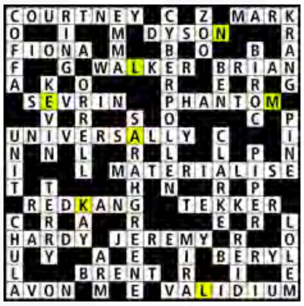
1 What Turlough called his friend Ibbotson (5)
3 Killed by a Dalek on at least two occasions (7,4)
6 Alan ____ – Schultz in *The Tenth Planet* (5)
8 The location of Kublai Khan's summer palace (5-2)
10 He was killed by an Ice Warrior (5)
12 Owner of a workhouse for orphans (4)
13 Faced by the Second and Sixth Doctors (5)
16 (and 5 Down) Van Gogh painting that featured in *Vincent and the Doctor*: *The* – (6,5)
17 The location of the tomb of the Cybermen (6)
18 (and 27 Down) He played a Yeti and a Cybermen (4,6)
21 What Nyssa and Tegan found in the transmat capsule when it turned up in 1977 (7,6)
23 Alias of the investigator Hallet (4)
25 He was changed by the Metebelis crystal (5)
26 Worn by the Fifth Doctor (6)
28 Alien who was averse to change (5)
30 Character played by John Ringham (4)
31 The Cybermen planned to use these to 'fragmentise' Voga (5)
34 Supposed invaders of Gallifrey (7)
35 Where the Terileptils sent criminals (5)
37 __________ *of the Daleks* (11)
38 (and 15 Down) He played Sam Swift (5,5)

DOWN

1 Monarch who gave the King of England the Cup of Athelstan as a coronation gift (5)
2 Proprietor of the Gore Crow Hotel (3)
3 The Doctor met her in the Garden of Peace (6)
4 He was defeated by Jo Grant (4)
5 See 16 Across
7 Distinguishing feature of the Twelfth Doctor (8)
8 The statue of Lady Peinforte (6,7)
9 He played Dr Black (4,5)
11 Martha Tyler gave one of these to Leela (5)
14 Husband of Marta and father of Karl (3)
15 See 38 Across
16 He intercepted a Nestene energy unit (3,6)
19 Repeated word in the Venusian lullaby used by the Doctor to calm Aggedor (5)
20 One of the creators of *Doctor Who* (1,1,6)
22 Shared by the Doctor, Amy and Rory when they were exposed to psychic pollen (5)
24 Dalek from the *TV Century 21* comic strip (3)
27 See 18 Across
29 Character played by Kevin Stoney (5)
32 Sported by the Sixth Doctor (5)
33 Andrew ____ – journalist who reported on aliens in London (4)
36 He was killed by the Krotons (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: KELLMAN

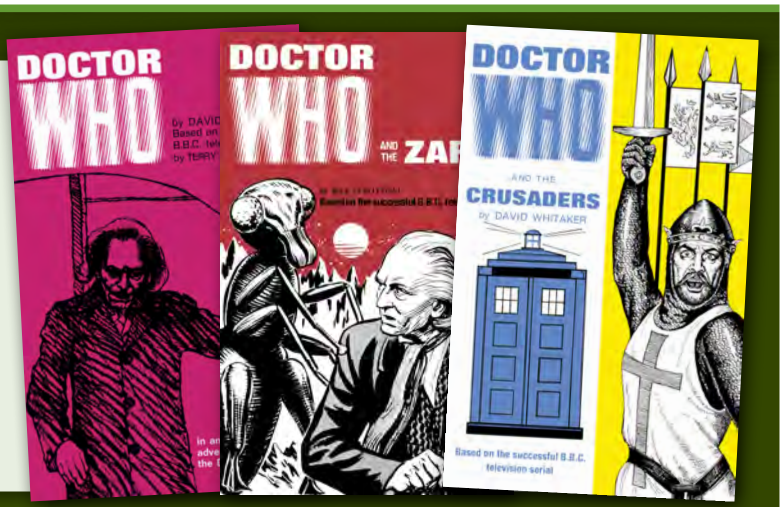
WIN! FACSIMILIE BOOKS!

BBC Books is re-releasing the original three *Doctor Who* novelisations as facsimile editions, replicating the original hardbacks published by Frederick Muller; *Doctor Who in an Exciting Adventure with the Daleks* (based on 1963-64's *The Mutants*) by David Whitaker, *Doctor Who and the Crusaders* (based on the 1965's *The Crusade*) by David Whitaker and *Doctor Who and the Zarbi* (based on 1965's *The Web Planet*) by Bill Strutton.

The three hardback books will be available to buy for £9.99 each from 3 November 2016. Thanks to the folks at BBC Books, we've got **FIVE** sets of all three books to give to readers who can correctly answer this question:

Who provided the cover art for *Doctor Who in an Exciting Adventure with the Daleks*?

A Arnold Schwartzman
B Arnold Schwarzenegger
C Arnold Rimmer


DOCTOR WHO
by DAVID
Based on
B.B.C. tel
by TERRY
DOCTOR WHO AND THE ZAR
Based on the successful B.B.C. tel
DOCTOR WHO AND THE CRUSADERS
by DAVID WHITAKER
Based on the successful B.B.C. television serial

WIN! THIRD DOCTOR ADVENTURES CD!

BBC
DOCTOR WHO
TWO FULL CAST AUDIO DRAMAS
TIM TRELOAR AND KATY MANNING IN
THE THIRD DOCTOR ADVENTURES
VOLUME 2
FEATURING CLARE BUCKFIELD RICHENDA CAREY BERNARD HOLLEY
THE TRANSCENDENCE OF EPHROS
THE HIDDEN REALM
BIG FINISH

The Third Doctor and his companion Jo are back for more full-cast audio stories in the second volume of Big Finish's *The Third Doctor Adventures*, directed by Nicholas Briggs.

The first story, *The Transcendence of Ephros,* is written by Guy Adams. The Doctor and Jo arrive on the dying planet Ephros, where Galactux Power Inc is exploiting the world's remaining resources. But something is stirring beneath the surface…

Then in *The Hidden Realm*, written by David Llewellyn, the Doctor and Jo journey to Bramfield New Town when the husband of Jo's cousin mysteriously vanishes. As magpies circle overheard, the Doctor discovers a terrifying alien plot…

The Third Doctor Adventures – Volume 2 features Tim Treloar as the Third Doctor, recreating the role made famous by Jon Pertwee in the early 1970s. Katy Manning reprises her role of Jo Grant.

The volume is available now from *www.bigfinish.com,* RRP £25 on CD or £20 to download. We've got **FIVE** copies of the CD set to give away to readers. If you would like to be in with a chance of winning one, just correctly answer this question:

What was the name of the car driven by the Third Doctor on TV?

A Bessie
B Betsy
C Betty

WIN! UNIT: SILENCED CD BOX SET!

Decades after their defeat by the Eleventh Doctor, the Silents prepare to rise against humanity in Big Finish's latest full-cast audio adventures.

The four stories in this set – *House of Silents*, *Square One*, *Silent Majority* and *In Memory Alone* – are written by Matt Fitton and John Dorney and star Jemma Redgrave as Kate Lethbridge-Stewart, Ingrid Oliver as Petronella Osgood and Warren Brown as Lieutenant Sam Bishop.

There is no record of the presence of an alien species known as 'The Silents' on Earth. UNIT has never engaged hostiles capable of editing themselves from observers' memories.

There is no evidence that such an opponent, if real, is regrouping and beginning a new plan of infiltration and manipulation.

Kate Lethbridge-Stewart and her team are, seemingly, in no mortal danger. How can they be, when they don't even know that the enemy exists?

UNIT: Silenced is available this month from *www.bigfinish.com*, RRP £20 as a CD box set or to download. Thanks to Big Finish, we have **FIVE** copies of the CD box set to give to readers who can answer this question correctly:

What phrase did we hear in the TARDIS in *The Pandorica Opens*?

A "Silence will fall."
B "Shush, no talking."
C "Oi! Keep it down, please."

BIG FINISH WE LOVE STORIES
FROM THE WORLDS OF DOCTOR WHO
UNIT
SILENCED
AN EPIC NEW AUDIO ADVENTURE
STARRING JEMMA REDGRAVE, INGRID OLIVER AND WARREN BROWN

WIN! THE DAY OF THE DALEKS CD!

BBC
DOCTOR WHO
AND THE DAY OF THE DALEKS
TERRANCE DICKS
READ BY RICHARD FRANKLIN
WITH DALEK VOICES BY NICHOLAS BRIGGS

Sit back and relax as Richard Franklin and Nicholas Briggs provide an unabridged reading of Terrance Dicks' classic novelisation of this 1972 TV story featuring the Third Doctor.

Mysterious humans from twenty-second-century Earth time-jump back into the twentieth century in order to assassinate a high-ranking diplomat on whom the peace of the world depends. The Doctor, Jo Grant and Brigadier Lethbridge-Stewart's team from UNIT are soon called in to investigate. Before long, Jo is accidentally transported to the future and the Doctor is captured by the Daleks!

Having submitted the Doctor to the Mind Analysis Machine, the Daleks and their Ogron servants plan a time-jump attack on Earth in the twentieth century…

Doctor Who and the Day of the Daleks is available now as a BBC audiobook, RRP £20. We have **FIVE** copies of this CD to give away to readers. If you would like to be in with the chance of winning one of these copies, all you have to do is correctly answer the following question:

Brigadier Lethbridge-Stewart was sometimes affectionately referred to by what name?

A The Brig
B The Prig
C The Stig

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 20 October and close at midnight on Wednesday 16 November 2016. Entrants must be resident in the UK. One entry per person. Entrants must be resident in the UK. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases…

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Order of the Daleks

RELEASED 30 NOVEMBER

IN A NUTSHELL: The Doctor and Constance land on Strellin, where the Brotherhood of the Black Petal guards a terrible secret…

After her introduction last year, it's time to return to Constance Clarke – former Leading Wren at Bletchley Park, now companion to the Sixth Doctor.

"It's been really nice coming back to an established relationship," smiles Miranda Raison, who plays the role. "There's now a comfortable rapport between her and the Doctor, but there's still a real formality in it. She is a married woman from the 1940s, so she's not matey and chummy, because she's travelling with a man and they're alone together – there are protocols in place that there might not be in a more modern relationship. But she's very dedicated, very practical-minded, and good at solving mysteries."

Questions remain about the life she has left behind.

"Her husband has been missing for a while," Miranda nods. "Part of what drives her to be with the Doctor is her curiosity – she had a curious mind anyway, but I think it's been made more curious by the desire to know where her husband is. But also, being with the Doctor is a welcome distraction."

Answers about her past are coming, but not just yet: for the first in a trilogy of new audio plays, Mrs Clarke is meeting the Daleks.

"I submitted three differing scenarios featuring the Daleks, and the one Alan [Barnes, script editor] plumped for had a medieval monastic society, and Daleks that were stranded," explains Mike Tucker, writer of *Order of the Daleks*. "In the original storyline, it was wooden Daleks, but that evolved during the writing into stained-glass Daleks. It's something that I've wanted to do for a long time: a small squad of Daleks that crash-lands on a planet, and they're badly damaged, but they don't have the technology to repair themselves, so they have to make do with not only local labour, but local materials.

"I wanted to show that they are resourceful and resilient. A lot is made, particularly in some of the *Dalek Empire* audios, of the fact that the Daleks are this immensely clever technological species. They happen to be using it for conquest and destruction, but they are technically an incredibly clever race. So I just liked the idea that they're slightly on the back foot. It gave me some nice things to play with: the fact that their casings are not the invulnerable things that they are usually, that they don't have their energy weapons… To have them as survivors, as opposed to being completely in charge of things, was nice."

Mike's previous Big Finish scripts have been for the Seventh Doctor. "This is the first time I've written for Colin [Baker]," he acknowledges, "so I was trying to balance the extreme body horror that comes with a lot of Colin's earlier stories with a slightly lighter touch that was brought in during his final season. That's the type of *Doctor Who* stories that I enjoy the most – where the horror and the comedy sit side by side – and it's something that I always try to strive for…" **DAN TOSTEVIN**

Miranda Raison, Mike Tucker and the team behind *Order of the Daleks*.

Remember them? The Silents return in *UNIT: Silenced*.

AUDIO DRAMA

BIG FINISH
RRP £20 (CD and download)

UNIT: Silenced

RELEASED 30 NOVEMBER

IN A NUTSHELL: UNIT faces a hidden menace: the Silents, creatures that have been on Earth for hundreds of years, hiding in the shadows and controlling the destiny of mankind…

In the 2011 series of *Doctor Who*, we were introduced to the Confessional Priests of the Church of the Silence – Munchian creatures engineered to be forgotten when unobserved. The Eleventh Doctor foiled their plans in 1969 America, subliminally ordering humanity to shoot them on sight, but we also glimpsed a 'Silent' (as they're better known) in a 2011-set scene from *The Impossible Astronaut*.

How many more survived, and what do they want? The new series of UNIT – the audio spin-off starring Jemma Redgrave as Kate Lethbridge-Stewart and Ingrid Oliver as Petronella Osgood – has the answers.

"The Silents are slippery little suckers!" grins Ingrid. "Because of how they operate – as soon as you look away from them, you forget that they exist – this series has got a psychological feel to it. Rather than aliens coming in and killing things, it's slightly more insidious than that; the Silents can get into your heads, and make you turn on each other."

"I love the Silents," enthuses producer David Richardson. "They're one of those creatures that, when you first saw them on telly, totally captured your imagination. They give us some really unsettling moments in these scripts."

Regular UNIT writer Matt Fitton opens and closes the series with *House of Silents* and *In Memory Alone*, while John Dorney joins for the middle instalments, *Square One* and *Silent Majority*.

"This time, the episodes are more like individual stories," reveals John. "That wasn't an initial part

All information correct at the time of going to press.

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

OCTOBER

THURSDAY 27

BOOK

■ ***The Whoniverse*** by Justin Richards and George Mann. BBC Books, £35

MAGAZINE

■ ***The Essential Doctor Who: Invasions of Earth*** Panini, £9.99

BBC THE ESSENTIAL
DOCTOR WHO
INVASIONS OF EARTH
ALIEN THREATS FROM BEYOND THE STARS

FRIDAY 28

AUDIO DRAMAS

■ ***The Memory Bank and Other Stories*** [Fifth Doctor] by various. Big Finish, £14.99 (CD), £12.99 (download)

■ ***The Fifth Traveller*** [First Doctor] by Philip Lawrence. Big Finish, £14.99 (CD), £10.99 (download)

AUDIO READING

■ ***Rulebook*** [Fifth Doctor] by Tony Jones, read by Nicola Bryant. Big Finish, £2.99 (download only)

NOVEMBER

WEDNESDAY 2

BOOK - PARTWORK

■ ***Doctor Who: The Complete History*** Issue 31 Panini, £9.99

THURSDAY 3

AUDIO READING

■ ***The Day of the Daleks*** [Third Doctor] by Terrance Dicks, read by Richard Franklin. BBC Audio, £20 (CD)

THURSDAY 10

MAGAZINE

■ ***Doctor Who Adventures* Issue 20** Panini, £3.99

WEDNESDAY 16

BOOK - PARTWORK

■ ***Doctor Who: The Complete History*** Issue 32 Panini, £9.99

THURSDAY 17

MAGAZINE

■ **DWM Issue 506** Panini, £5.99

MONDAY 21

DVD

■ ***The Power of the Daleks*** [Second Doctor] BBC DVD, £13.50

WEDNESDAY 30

BOOK - PARTWORK

■ ***Doctor Who: The Complete History*** Issue 33 Panini, £9.99

AUDIO DRAMAS

■ ***Order of the Daleks*** [Sixth Doctor] by Mike Tucker. Big Finish, £14.99 (CD), £12.99 (download)

■ ***UNIT: Silenced*** by Matt Fitton and John Dorney. Big Finish, £20 (CD/download)

■ ***The Third Doctor Adventures Volume 2*** [Third Doctor] by Guy Adams and David Llewellyn. Big Finish, £25 (CD), £20 (download)

■ ***The Ravelli Conspiracy*** [First Doctor] by Robert Khan and Tom Salinsky. Big Finish, £14.99 (CD), £10.99 (download)

■ ***Torchwood: Outbreak*** by various. Big Finish, £20 (CD/download)

BBC DOCTOR WHO
THE COMPLETE HISTORY
THE IMPOSSIBLE PLANET/THE SATAN PIT, LOVE & MONSTERS, FEAR HER AND ARMY OF GHOSTS/DOOMSDAY

AUDIO READING

■ ***The Man Who Wasn't There*** [Eighth Doctor] by Ian Atkins, read by India Fisher. Big Finish, £2.99 (download only)

DECEMBER

WEDNESDAY 14

BOOK - PARTWORK

■ ***Doctor Who: The Complete History*** Issue 34 Panini, £9.99

THURSDAY 15

MAGAZINE

■ **DWM Issue 507** Panini, £5.99

> **"The Silents are slippery little suckers! They get into your heads, and make you turn on each other"**
>
> **INGRID OLIVER OSGOOD**

of the structure when we were discussing it, but just by virtue of the plot, I needed an election to go from being announced to being in progress, which takes a month, and Matt needed to get Osgood trained up to go into space, and that takes time! So it became a much more sprawling shape, and that suddenly got quite appealing."

"You could have other stories slotting in between these episodes," nods Matt. "Each time UNIT deals with the Silents, they lose their memory of the fact that they've dealt with them! For my episodes, I wanted to keep the thriller angle [of previous series], but make it spookier as well. I did the first episode as almost a haunted house story, with somebody who can't see the Silents but is harbouring them. And the starting point for the finale was just: 'I want to send Osgood into space!'"

John's scripts concentrate on a political storyline. "I got interested in the rise of politicians who seem to be bulletproof," he explains. "It doesn't matter what they do, doesn't matter what they say, people will still vote for them. That seems to be happening all across the world at the moment. Here, we have a character called Kenneth LeBlanc. He has a line about 'You can say what you like when you've got no chance of being elected' – he's basically a fringe politician who can kind of push the political spectrum by being on the scene. But then he starts to pick up a following..."

DAN TOSTEVIN

AUDIO DRAMA

BIG FINISH

RRP £25 (CD), £20 (download)

The Third Doctor Adventures: Volume 2

RELEASED 30 NOVEMBER

IN A NUTSHELL: Two new adventures for the Doctor and Jo: *The Transcendence of Ephros* in which they land on a dying, exploited planet; and *The Hidden Realm* when a terrifying alien plot in underway in Bramfield New Town...

The Third Doctor is back! As in Volume 1 (2015), Tim Treloar voices the role originated by Jon Pertwee, while Katy Manning reprises companion Jo Grant. But this time, the format is a little different.

"People really got what we were trying to achieve with Tim," smiles director Nicholas Briggs, "but we received almost blanket complaints about the inclusion of narration. We'd done it to allow those who didn't like the idea of recasting the Third Doctor to think, 'Oh well, it's just the narrator speaking his lines.' I was rather glad of the criticism, because I didn't think the narration worked either!"

"It does give you a bit of confidence," says Tim, of the warm response to his performance, "but it does add pressure, because it means you can't take your eye off the ball. You have to do the research, and have that voice in your head, and all the mannerisms. Katy is a tremendous support and guide to me. She will tell me when I'm getting it wrong and when I'm getting it right. Every ten minutes or so, she will come up to me, grab my hand, and tell me a story about Jon. I wouldn't have half the confidence without her there."

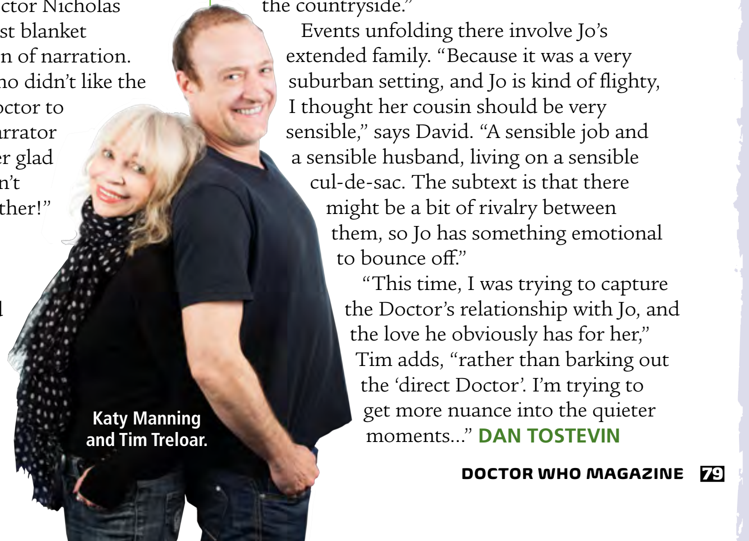
The set begins with *The Transcendence of Ephros*. "My first step is always to get the very specific tone and flavour of the era," explains writer Guy Adams, "and then hopefully do something different with it. I went to *Colony in Space* [1971] to get that sense of space that was muddy; space that had really beige uniforms and good moustaches; space that sounded like Dudley Simpson."

Within that world, the Doctor and Jo meet Mother Finsey, a religious leader who likes space jazz and hot curries. "If you're writing a story about devoted acolytes gathered in a camp underneath the stars, it's tempting to make the head of that group a raving loon," says Guy. "I wanted to write someone who made you think, 'Oh, she's nice!'"

David Llewellyn's *The Hidden Realm* takes place in suburbia. "I grew up near a 1960s new town, and I'd always thought it would make a good setting for a sci-fi thing," David reveals. "I had the idea of doing a folk-horror, but setting it in a new town, rather than on some remote island or out in the countryside."

Events unfolding there involve Jo's extended family. "Because it was a very suburban setting, and Jo is kind of flighty, I thought her cousin should be very sensible," says David. "A sensible job and a sensible husband, living on a sensible cul-de-sac. The subtext is that there might be a bit of rivalry between them, so Jo has something emotional to bounce off."

"This time, I was trying to capture the Doctor's relationship with Jo, and the love he obviously has for her," Tim adds, "rather than barking out the 'direct Doctor'. I'm trying to get more nuance into the quieter moments..." **DAN TOSTEVIN**



Katy Manning and Tim Treloar.

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £10.99 (download)

The Ravelli Conspiracy

RELEASED 30 NOVEMBER

IN A NUTSHELL: The TARDIS lands in Florence in 1514, where the Doctor has to employ the help of Niccolo Machiavelli. The Doctor and his friends must use all their ingenuity, if they are to avoid being swept away by history...

Playwrights Robert Khan and Tom Salinsky are making their *Doctor Who* débuts with *The Ravelli Conspiracy*, which pairs the First Doctor with a famous historical figure.

"David Richardson [producer] asked for a Hartnell historical with Steven and Vicki, and we immediately started thinking along 'celebrity historical' lines," Tom recalls. "The one that both the two of us and David liked the best was Machiavelli. He's an interesting character, because his reputation in the modern world is as a crafty planner and a devious ruler, but actually, he was almost never in a position of real power himself. His treatise on power [*Il Principe*] is largely theoretical – he never really got a chance to put it into action – and that was something we thought was very interesting: the extent to which his reputation is self-created, rather than actually based in any real experience.

"We thought it would be fun to set him up against the Doctor, especially the William Hartnell Doctor. There's a kind of litigator quality to him, a strength of argument. I'm thinking of things like *The Keys of Marinus* [1964]. Where Jon Pertwee would dazzle you with his bouffant, or Patrick Troughton would confuse you by dithering about, William Hartnell would look you in the eye and unleash a devastating argument that would cause your position to collapse entirely. And we thought that would be particularly fun!"

Machiavelli's name has become an adjective – what's it like to write for a historical figure about whom we already have preconceptions?

"I think it's different if you've got somebody more recent," Tom suggests. "Whereas with Machiavelli, we've got a handful of contemporary accounts, and we've got the way that he evidently saw himself, to judge by his writings, but then you're free. So we invented a version of Machiavelli."

Aside from the TARDIS and its crew, there are no science-fictional elements to the story.

"I think the pleasure of the pure historical is that you can have this storybook adventure," smiles Tom, "and you have to maybe work a little harder. You can't solve problems by suddenly inventing science-fiction conceits – you have to use only what's already there. I think that can be more rewarding. It does mean that you don't cast the net of your imagination quite as widely, but there are lots of *Doctor Who* stories that are science-fiction epics and mind-boggling concepts, so I think it's good to have a contrast from time to time.

"I think it's a story about reputation. Will people believe something just because you've told them it's true, particularly if that something is about yourself...?" **DAN TOSTEVIN**

Peter Purves (right) and Maureen O'Brien lead the cast of *The Ravelli Conspiracy*

> **"We thought it would be fun to set Niccolo Machiavelli up against the Doctor – especially the William Hartnell Doctor!"**
>
> **TOM SALINSKY WRITER**

AUDIO DRAMA

BIG FINISH
RRP £2.99 (download)

The Man Who Wasn't There

RELEASED 30 NOVEMBER

IN A NUTSHELL: As Charley Pollard and the Doctor seek out a Victorian explorer, they uncover a sinister scheme to unravel Earth's future by affecting its past.

From 2001 to 2007, Big Finish's Eighth Doctor audio dramas co-starred India Fisher as Charley Pollard, a self-styled 'Edwardian adventuress'. And now she's back!

"There's a wonderful energy and rhythm to the way the two of them interact," observes writer Ian Atkins, who's revisited that era with *The Man Who Wasn't There*, a short story read by India. "The Eighth Doctor is often, in the nicest sense, quite challenging to her, and that was a lot of fun to write. I also like the enthusiasm of both characters. You have a Doctor who is very enthusiastic about the universe, and wants to show it to people. If you ever imagine yourself going away with the Doctor, that's the sort of Doctor you want to go away with; I've always loved that dynamic when they do it, and I kind of miss it when it's not there. And because the Charley stories were so early on for Big Finish, and it was their first chance to work with a blank canvas, it's a wonderful era to write for – even now, you're still able to play with a relationship that very few people have really had much chance to deal with."

India Fisher reads *The Man Who Wasn't There*.

Ian's story puts the pair on the trail of Pieter Montmarche, a legendary explorer who was a childhood hero to Charley.

"I think [2002 audio] *The Chimes of Midnight* probably fed into this," Ian explains, "because I hadn't realised quite how privileged a background Charley came from. It was quite common for a certain generation of British people to seek out remote areas and then walk around as if you owned it all. In part, this story's saying, 'That's not necessarily the best approach.' I don't like the people who fetishise travel and justify themselves through where they've been. That was a quite prevalent outlook – you travelled to become a man, or a woman in this case – and this story, in part, is a reaction to that. Montmarche was modelled on several real historical explorers, who were almost rock stars of their day, especially to all those people who wanted to travel and see the world.

"The story also gives a quite modern perspective on legend and fame: break fame down, and what's underneath it? There have been so many touchpoints with Charley and the Eighth Doctor's relationship, so I wouldn't presume to say it's one of the significant moments for them, but I like to think it's one where, afterwards, Charley is a little more aware of what time travel can do, and some of the dangers."

But her adventure is ultimately positive.

"I think *Doctor Who* should always have happy endings," asserts Ian. "Even if you're making a point that may have negative connotations, it shouldn't be a downer. So I'd like to think it's inspiring, for Charley, even though there is a real low moment for her. I always want to see silver linings for *Doctor Who*, at the very least, if it's not silver clouds in their entirety!" **DAN TOSTEVIN**

AUDIO DRAMA

BBC AUDIO
RRP £20 (CD)

The Day of the Daleks

RELEASED 3 NOVEMBER

IN A NUTSHELL: UNIT is called in when a diplomat is attacked in his own home by a man who then vanishes into thin air. The Doctor and Jo spend a night in the 'haunted' house and meet the attackers – guerillas from a future where the Daleks have conquered the Earth!

First broadcast in 1972, *Day of the Daleks* was the eponymous monsters' triumphant return to *Doctor Who* after a five-year absence – but they weren't at their best. With just three Dalek props available, their presence on screen was limited, and with newcomers providing their voices, the iconic ring-modulated rasp was absent.

"But those are the only problems with that story," asserts modern-day Dalek voice artist Nicholas Briggs, "because it's actually a really good time-travel paradox adventure."

For the new talking book of the serial's 1974 novelisation, Nick provides Dalek voices alongside narration from Richard Franklin.

"When [BBC Audio range editor] Michael Stevens contacted me about doing the Dalek voices, he said, 'I really want you to go to town with lots of different Dalek voices – just don't do them like the TV version!'" Nick explains. "He wanted every Dalek to have a different kind of voice, which is what I do anyway. I always go back to Peter Hawkins, who's the original Dalek voice. In a way, all of us who have done Dalek voices since then have been following in his footsteps. Then, of course, Roy Skelton came in for *The Evil of the Daleks* [1967]. He had a very guttural, rasping voice anyway, so he brought that quality to it, and for a lot of people, he is the definitive Dalek voice. So they're the main influences for this. I don't copy them – I let them influence me, and take it from there."

The audiobook's sound design comes from Simon Power. "Even though this one has a reputation for not featuring much Dalek action, I think that's a bit unfair," he says, "because there's so much pace to the story that when the Daleks arrive, it's just like a huge bonus! There were lots of opportunities for full-on sound design. There's Austerly House with its courtyards, passages, and long, dark tunnels. There's the whirring, clicking, and throbbing sounds of the magnetron time transmitter bouncing everyone through the space-time vortex. And of course, there's the Doctor's hell-raising chaotic chase across the ruined dystopian landscape on a giant motorised trike, flying over cliffs and crashing through buildings, and all with a terrified Jo Grant riding pillion!"

And the text restores the Dalek threat to its full might.

"I would say that the role of the Daleks – the number of the Dalek scenes, and the amount of stuff that the Daleks say – is larger in the novel," nods Nick, "so their presence is more expanded."

"Without giving too much away, it all builds to a massive scrap between the Brigadier's troops and the Ogron army led by the black-and-golden Dalek," Simon adds, "and its regiment of Dalek soldiers. I think one of my favourite scenes is where the Brigadier mows down an Ogron in a military Jeep, and then blasts him to bits with a sub machine gun. All good wholesome fun for children of all ages!" **DAN TOSTEVIN**

"Behind you!"

BACK ON TV!

Catch some of these *Doctor Who* repeats airing in the UK this month...

On W

OCTOBER

Let's Kill Hitler, Night Terrors, The Girl Who Waited, The God Complex	Sunday 23
The Science of Doctor Who	Monday 24
Me, You and Doctor Who	Saturday 29
Closing Time, The Wedding of River Song	Sunday 30

NOVEMBER

Rose, The End of the World, The Unquiet Dead, Let's Kill Hitler, Night Terrors	Sunday 6
The Girl Who Waited	Monday 7
The God Complex	Tuesday 8
Closing Time, The Wedding of River Song	Wednesday 9
Let's Kill Hitler, Night Terrors	Thursday 10
The Girl Who Waited	Friday 11
The God Complex	Saturday 12
Aliens of London, World War Three, Dalek, Closing Time, The Wedding of River Song	Sunday 13

All information correct at the time of going to press.

AUDIO DRAMA

BIG FINISH
RRP £20 (CD and download)

Torchwood: Outbreak

RELEASED 30 NOVEMBER

IN A NUTSHELL: A medical trial has gone terribly wrong, and one of the test subjects is loose on the streets of Cardiff. Captain Jack Harkness has encountered the infection before and knows that something alien is hiding inside it...

Torchwood's 10th anniversary celebrations continue with *Outbreak*, a three-part audio epic starring John Barrowman, Eve Myles and Gareth David-Lloyd, with Kai Owen and Tom Price.

"Back in 2015, before we even started recording the *Torchwood* audios, we knew we wanted to do a whole-cast adventure," explains director Scott Handcock. "We spent the best part of a year working up a plan to get everyone together. On audio, an episode with loads of people in it can feel quite cramped, so we knew we wanted it to be a big three-part adventure, to showcase the full team. James [Goss, producer] came up with an idea of an alien virus that basically puts Cardiff into lockdown, and worked with Guy Adams, Emma Reeves, and AK Benedict on a story."

"We had two things to work from," recalls Guy, who wrote the opening hour. "One was the notion of Morgellons, which is a psychological condition where people are convinced that they have a non-organic material inside them. People who suffer from it clean themselves to the point of bleeding, sometimes, and it becomes a major problem. But as is the way with *Torchwood*, you look at it and go, 'But what if they were right? What if there really *is* something under their skin?' The other was the 'ring of steel', which was a genuine proposal of how to put a barrier up around Cardiff [for a 2014 NATO conference]. We combined those two ideas – a big viral outbreak, *Survivors*-style, and Cardiff on its own – and came up with a storyline."

"It's set just before *Children of Earth* [2009], and the ambition was definitely to channel a *Children of Earth* tone," says Emma, writer of the middle episode. "The period it's set in is probably the nearest thing Torchwood Three has to halcyon days – Ianto and Jack are an established couple, Gwen and Rhys are happily married – then, of course, everything goes horribly wrong, dark, and nasty."

"What made *Children of Earth* so brilliant is that it feels big and epic, but also intimate," Guy observes. "We can watch the end of the world from a housing estate – it doesn't have to just be all the people in the boardrooms having the big conversations. We wanted an element of that, because you want it to feel serious, but hopefully there are quite a few moments where it does feel very personal. We do dwell on the individual suffering, the person on the street."

"The whole thing feels quite firmly rooted in reality, and how we respond to crises," Scott agrees, "but at the same time, there are some bonkers sci-fi ideas."

Events reach a climax in AK Benedict's blockbuster finale. "Chaos reigns in Cardiff in the final episode," she reveals. "It has an apocalyptic atmosphere. So much is at stake: the Torchwood team, the concept of privacy, and the lives of everyone in the city and beyond. Families and relationships are torn apart, and so is the city itself..." **DAN TOSTEVIN**

Torchwood originals Jack, Gwen and Ianto.

WOTCHA!

The page that is looking forward to excellent duodecaphonic sound.

BY THE WATCHER

A History of Doctor Who in 100 Objects…

#74

THE RING MODULATOR

Every *Doctor Who* fan knows what a ring modulator is, right? It's an electronic device in which a ring of diodes is excited by a bi-directional carrier signal which is typically a square wave whose Fourier expansion contains a series of reducing-amplitude odd harmonics which, when manipulated, can create a wide range of frequency modulations.

No, I have no idea what it means either. Interestingly though, it suddenly makes complete sense if you read it back again and imagine Peter Davison's Doctor frantically delivering it in a breathless, panicky sort of way while simultaneously defusing a bomb.

Most *Doctor Who* fans, this one included, can barely grasp what a ring modulator actually *is*. But we all know what it *does*. It's the thing that makes the Dalek voices, and not unlike *Doctor Who* itself, it offers a wide variety of possible settings. That's why the Dalek voices have evolved so much over the decades, from the lightly modulated tones of Peter Hawkins and David Graham to the stentorian electronic rasp of Nicholas Briggs in full flow, and all points in between. Until the arrival of Mr Briggs, a man who is intimately acquainted with every last calibration of the ring modulator, the creation of the Dalek voices was something of a haphazard affair. The five-year Dalek hiatus that preceded *Day of the Daleks* meant that there was no memo lying around in 1971's production office to specify the required setting, and the result was a decidedly peculiar set of voices which resurfaced in the following year's *Frontier in Space* before finding a nice new level from *Planet of the Daleks* onwards – until another five-year gap after *Destiny* led to some variable efforts in the 1980s, in particular those high-pitched squawkers in *Revelation*.

These days, extravagant voice effects are a comparative rarity in *Doctor Who*. Nick Briggs remains the show's go-to man for the likes of Daleks, Cybermen and Ice Warriors, but otherwise, from Silurians to Sontarans and from the Racnoss to the Sycorax, the emphasis tends to be on allowing actors to bring their own vocal talents to the table, rather than smothering them in flanged waveforms. This also happened back in the day – last month we paid tribute to the actorly bellowing of the Rills, and we might also consider such unadorned voices as the Draconians, the Kraals, the Terileptils and the Ogrons. No complications there.

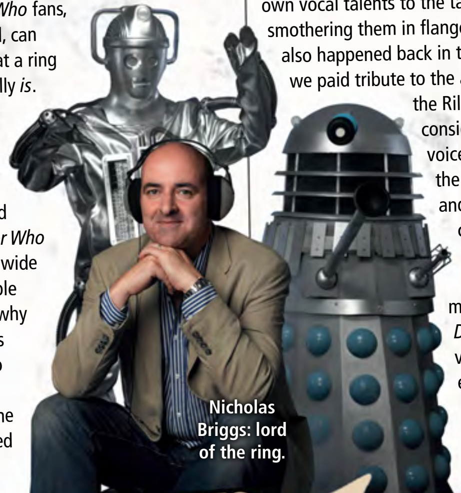
But let's get back to that ring modulator, because *Doctor Who*'s alien voice effects tell an evolutionary story of their own. In the 1960s, most treated monster voices were achieved with ring modulation: not just the Daleks, but also the Monoids, the Krotons and the original Cybermen. A notable exception was the Cyber-voice in *The Moonbase* and *The Tomb of the Cybermen*, which dispensed with the ring modulator and instead required the long-suffering Peter Hawkins to mouth his dialogue across a vibrating plate inserted into his cake-hole. Then it was back to ring modulation, albeit on fresh settings, for the Cybermen in *The Wheel in Space* and *The Invasion*, the latter establishing a new default monster voice which lasted into Jon Pertwee's first season, in which the same strangulated screechy effect was deployed for the Silurians, the Ambassadors and the Primords. For the rest of the 1970s, variations on the Dalek theme continued to be a favourite: Morbius and the Rutan sound almost identical, marrying a high-end Dalek setting with plenty of emoting from the actors.

As the eighties loomed on the horizon, the ring modulator was sidelined and we entered a brave new world of pitch-shifting. The ability to isolate an actor's voice on a live microphone, and to shift the pitch up or down in competing octaves, meant greater flexibility on set: early examples include the Jagaroth, Meglos and Melkur, whose synthetically silky tones sound remarkably similar. From *Earthshock* onwards it's how they did the Cybermen, and just about every other alien voice of the 1980s, from Sil to the Silurians, from Kamelion to the Kandyman, from the Gravis to the Tetraps, from the Xeraphin to the Cryons.

But I find that the voices that stick in the mind are those that buck the trends. The Sea Devils, the Zygons, the Nucleus of the Swarm. Ah yes, the Nucleus of the Swarm: proof that even *Doctor Who*'s least-loved monsters can have the most brilliant voices. And the best one ever? I hardly dare say it.

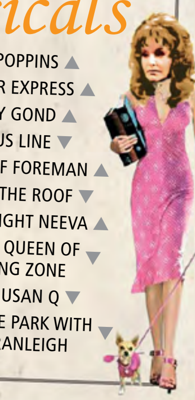
IN A NUTSHELL: The Nimon be praised.

Sweet harmonics.



Nicholas Briggs: lord of the ring.

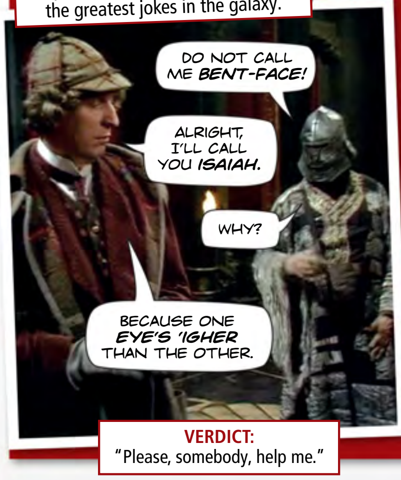
TOP TEN *Musicals*



- ▲ MARA POPPINS ▲
- ▲ STARLINER EXPRESS ▲
- ▲ LEGALLY GOND ▲
- ▼ A HORUS LINE ▼
- ▲ THE BOOK OF FOREMAN ▲
- ▼ FIBULI ON THE ROOF ▼
- ▲ SATURDAY NIGHT NEEVA ▲
- ▼ PRISCILLA P, QUEEN OF THE WAITING ZONE ▼
- ▼ AVENUE SUSAN Q ▼
- ▼ SUNDAY IN THE PARK WITH GEORGE CRANLEIGH ▼

WHAT A LOAD OF RUBEISH

The polka-dancing professor examines the greatest jokes in the galaxy.


DO NOT CALL ME *BENT-FACE!*
ALRIGHT, I'LL CALL YOU *ISAIAH.*
WHY?
BECAUSE ONE *EYE'S 'IGHER* THAN THE OTHER.

VERDICT:
"Please, somebody, help me."

THE *Six Faces* OF DELUSION

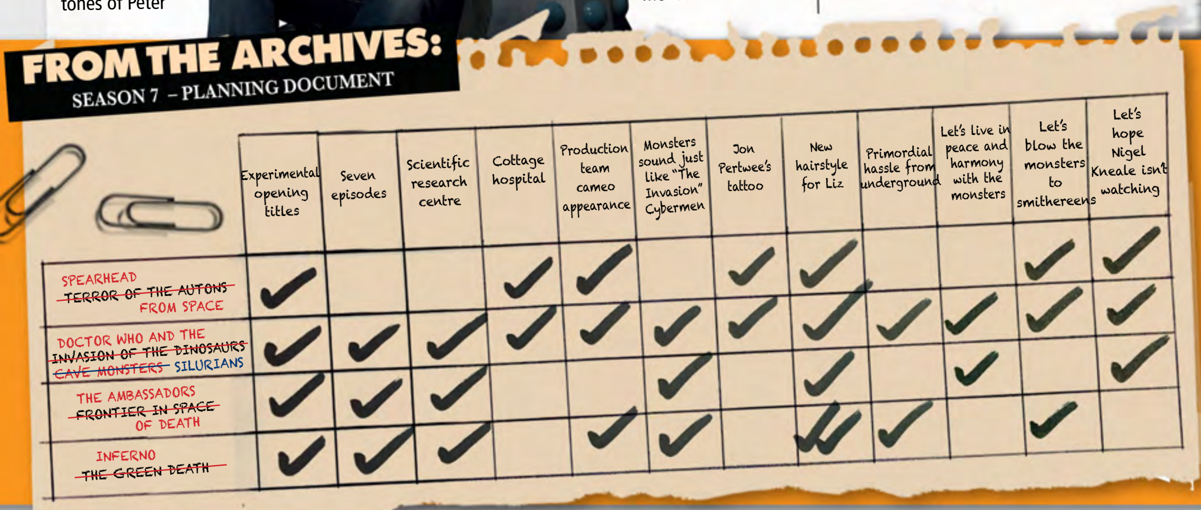
***The Daleks' Master Plan*: don't you just love it? With its epic length, its dizzying array of aliens, and its admirable commitment to making sense at all times, it's easy to overlook the fact that a surprising number of its people and planets appear to be named after something a bit unusual. Which five of the following are true, and which one have I just made up?**

Answer revealed at the bottom of the page.

1. Mira is a star in the constellation of Cetus.
2. Zephon is an angel in John Milton's epic poem *Paradise Lost*.
3. Borkar is a county in the Isfahan province of Iran.
4. Tigus was a Roman general who led an unsuccessful plot against Nero.
5. Mavic is a French manufacturer of bicycle parts.
6. Chen is a genus comprising three subspecies of American goose.

FROM THE ARCHIVES:

SEASON 7 – PLANNING DOCUMENT



	Experimental opening titles	Seven episodes	Scientific research centre	Cottage hospital	Production team cameo appearance	Monsters sound just like "The Invasion" Cybermen	Jon Pertwee's tattoo	New hairstyle for Liz	Primordial hassle from underground	Let's live in peace and harmony with the monsters	Let's blow the monsters to smithereens	Let's hope Nigel Kneale isn't watching
SPEARHEAD ~~TERROR OF THE AUTONS~~ FROM SPACE	✓			✓	✓		✓	✓			✓	✓
DOCTOR WHO AND THE ~~INVASION OF THE DINOSAURS~~ ~~CAVE MONSTERS~~ SILURIANS	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
THE AMBASSADORS ~~FRONTIER IN SPACE~~ OF DEATH	✓	✓	✓			✓		✓		✓		✓
INFERNO ~~THE GREEN DEATH~~	✓	✓	✓		✓	✓		✓✓	✓		✓	

The Six Faces of Delusion: Number 4 is a volcano of drivel. The others are all true.

NEXT Issue...

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